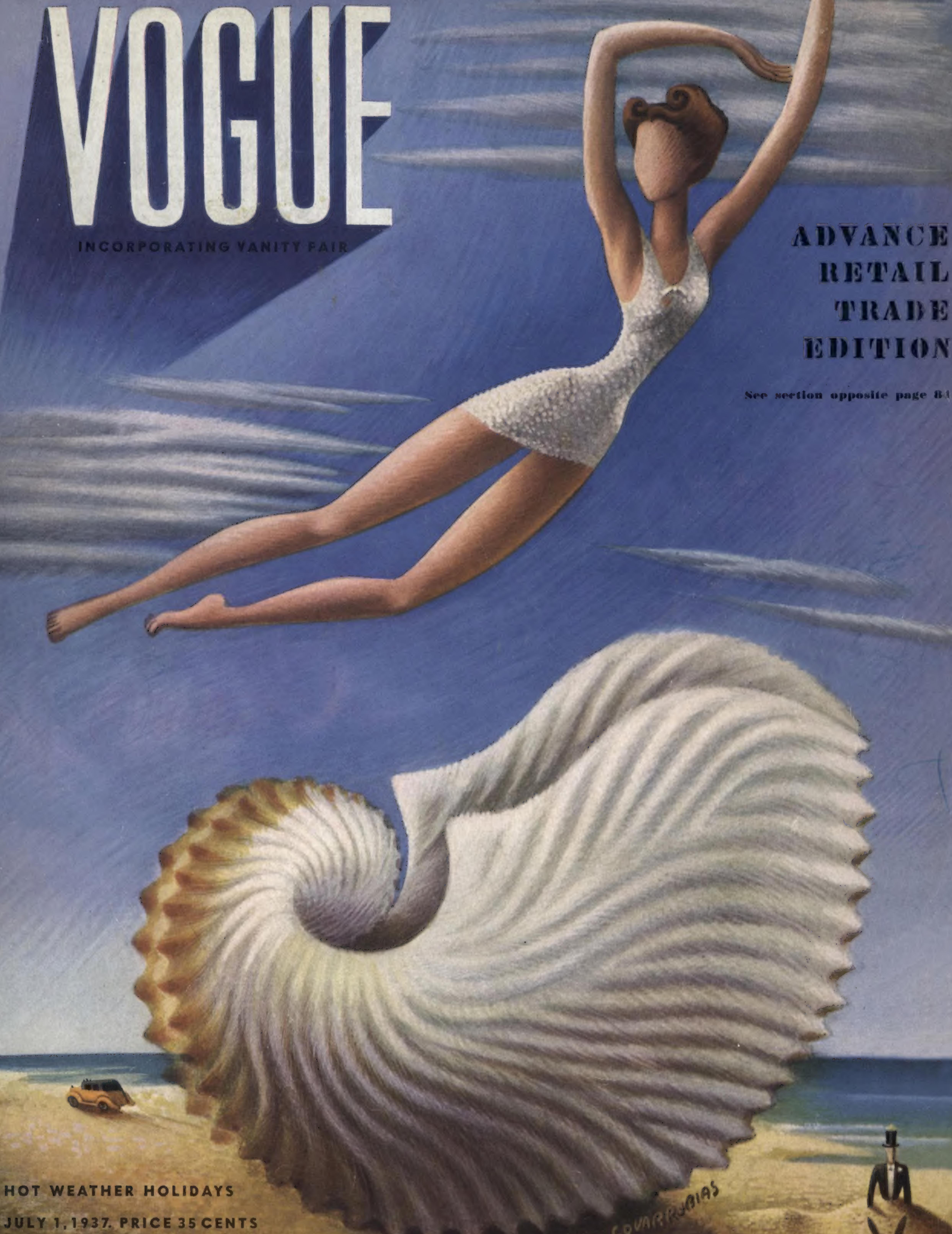


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See section opposite page 84



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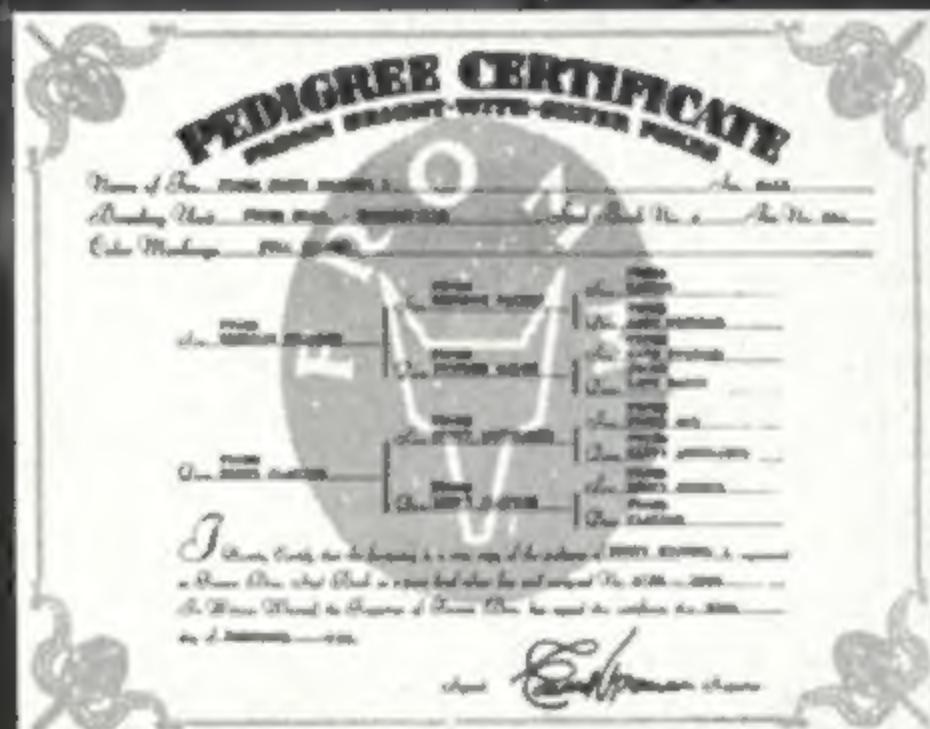
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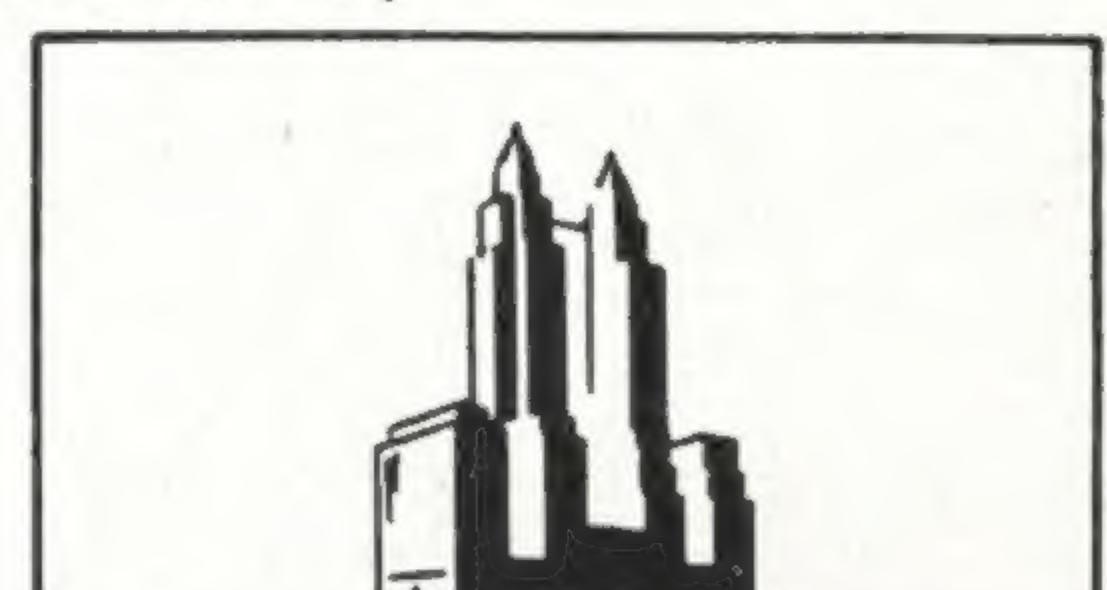
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I N D I A

DOWN TO THE SEA

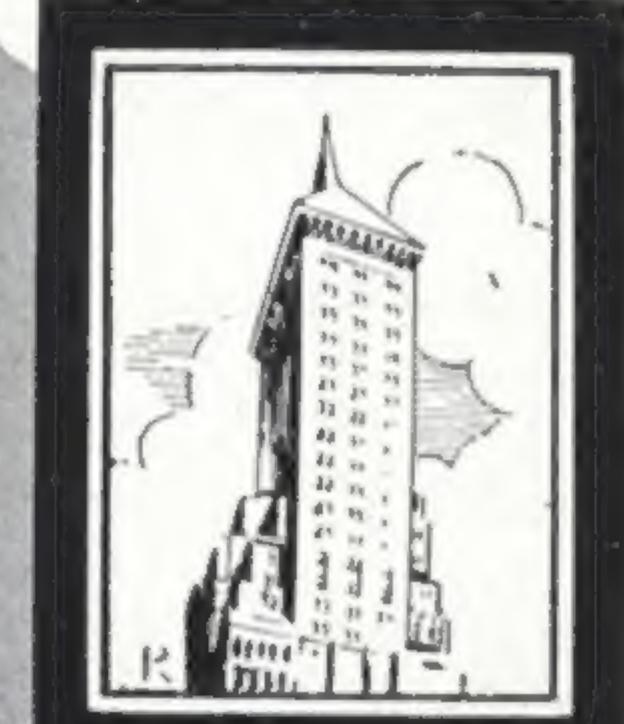
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THE DOG MODE



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Newtownards Aristocrat. John Mulcahy

Red from Ireland

THE history of the present-day Irish Terrier dates back to 1875, when several dogs of this breed were exhibited at the Belfast Show. In England, the first Irish Terriers were shown at the Brighton Show a year after Belfast, when "Banshee" and "Spuds" took first and second prizes. These two dogs, together with "Playday," the first uncropped dog ever awarded a prize, did much to establish the Red Dogs of Ireland in the show-rings of England and Ireland.

The first acquaintance with this prehistoric breed is apt to be disappointing, except to a real terrier man. This is because there is no arresting flash about them. There is, however, something about the Irish Terrier that you learn to like. They grow upon you. They supply the want so often expressed for a smart-looking dog with stamina. Their rough-and-ready appearance can only be described as genuinely terrier, or, more emphatically, terrier in character. In the history of Irish Terriers, they were the poor man's sentinel and excellent at rabbiting; oftentimes they provided the kettle with that which gave forth the savoury smell and imparted a flavour to the spuds.

In the olden times, the larger sizes were bred for fighting, and there still is a dash of the old fighting blood in their descendants. They dearly love a scrap, and, though it would be slanderous to say that they are quarrelsome, yet it must be



Ch. Sometime of Little Corner, staunch
Irishman. Mr. and Mrs. James J. Walker

OF VOGUE . . .



Mrs. James J. Walker poses a moment with one of her champion Irish Terriers

admitted that the males of the breed are ready to resent interference. But are they not Irish, and when did an Irishman shirk a shindy? The Irish Terrier will never condescend to notice smaller dogs, or even those of his own size, but if a larger animal approaches with obvious malice, he stiffens up visibly, his tail assumes a defiant angle, his ears cock forward alertly, and there is an ominous twitching of the mouth, meaning "lave me alone, ye spalpeen." If his warning is unheeded, the scrimmage begins. And an Irish terrier can hold his own in any fracas. He carries on hostilities with dogs twice his size, always just for the love of fighting.

As a breed, the Irish Terrier is remarkably good-tempered, notably so with human beings. But there is a heedless, reckless pluck about these Terriers, that, coupled with a headlong dash, will make them rush at an adversary. However, they are extremely affectionate, when off-duty. Inevitably, of an evening, they'll sidle up to their master's chair, nose aside the evening newspaper, and beg to be patted. At times like these, it's hard to realize that in a scrap they can prove they have the courage of a lion and will fight till the last breath in their bodies. They develop an extraordinary devotion, too, and have been known to track their masters incredible distances, over rough country and through all sorts of weather.

There is one point in favour of the Irish Terrier that can not be passed over—and that is his ability to adapt himself to any climate or surrounding. It is often claimed that, in this respect, he is ahead of the (Continued on page 6)



Ch. Newtowndrds Aristocrat has the typical terrier expression, defiant and courageous



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THE DOG MODE



The Irish Terrier is thoroughly adaptable.
From the kennels of Miss Frances Thord-Gray

(Continued from page 5) Scottish Terrier and the Fox-terrier. He is just as happy in the closed-up den of the peasant as in the kennel of the millionaire, and he is peculiarly adapted to the country, being particularly hardy and able to bear any amount of wet, cold, and hardship without showing fatigue.

Stories can be told of every breed of dog—true stories of faithfulness, loyalty, and devotion. Irish Terriers are no exception in this respect. Here is a story to illustrate: In September, 1914, Private Brown went to France with the North Staffordshire Regiment, leaving his wife and Irish Terrier, "Prince," behind him in Ireland. The dog and master were great friends, and, for days after his departure, the dog refused to eat or be comforted. Soon afterwards, Mrs. Brown left Ireland and went to visit her home in Hammersmith, taking Prince with her. About a month later, Prince was nowhere to be seen, and, although every effort was made to find him, he had completely vanished. Mrs. Brown sorrowfully wrote to her husband informing him of the loss of his dog. Imagine her astonishment when, some time later, she received a letter from her husband, saying that Prince was safe with him in France! Somehow the terrier had gone from the suburbs of London, across the English Channel, and through war-torn areas, guided more by some instinct, some sixth sense, than by scent, and had finally found his way to his master. One can only imagine the utter happiness in Prince's eyes, as, footsore, weary, and draggled, he gained his objective.

So Prince remained with the regiment, and a very happy dog he was. He became the envy of every regimental pet from Flanders to Verdun, and the men made a great friend of



Kelvin Coleen: Best of Breed Award at Morris & Essex, 1937. Dr. M. H. Bird

OF VOGUE . . .



Mrs. O. C. Harriman judges a class of Irish Terriers at the 1937 Long Island Kennel Club Show, at Cedarhurst

him. Though brave, he was also cautious. When he heard a shell, he started off on the instant to take cover. At the end of the War, he was brought home by the RSPCA and lived until July 23, 1921, when his death was announced in the English press. His faithfulness, bravery, and his achievement in travelling alone from Hammersmith to Armentières make him a dog to remember.

Speaking of Armentières, there is buried in the cemetery there another Irish Terrier, who should also be remembered. He lay wounded in the field out in No Man's Land, under heavy fire. Suddenly through the darkness a figure appeared, a man, wriggling through the mud, lighted momentarily by bursting flares. He gathered the dog up in his arms and crept back, over the rough damp ground, amid a rain of shells, to the protection of the British front lines. This man was Private Rice, and he christened the dog "Army."

So began a great friendship, and it lasted until death and beyond. For Private Rice was fatally wounded and died in a hospital, but, to the end, the dog was in his arms. Then came the military funeral, and, after the Last Post, the men left the cemetery. But Army stayed. He remained close by the grave and never left it. The men of Rice's regiment brought him food, and, when they were sent back up the line, the next regiment that came along took on the duty of looking after Army. At last, after watching through the cold, wet nights and long days, Army died and was wrapped in his master's coat and laid in a grave close to the one he had guarded. The Retreat was sounded over the dog, and over the graves was placed the soldier's cross bearing the words "Private Rice" and "Army."

*My Irish Terrier has not soul they say—
He's nothing but a lump of clay.
Perhaps. But when we reach the day
we sunder,
And near the golden gate I get,
I'll see him wriggling up, I'll bet,
And some good soul, within, will let
him under.*

• We shall be very glad to receive inquiries from our readers. We suggest that, if you wish to purchase an Irish Terrier, you write to any of the kennels advertised in these sections. Any further information you may wish on this breed or on any of the other recognized breeds not advertised here, we shall be very glad to send you. Just write to The Dog Mode of Vogue, Graybar Building, New York City. Your inquiry will have, as always, our best attention.

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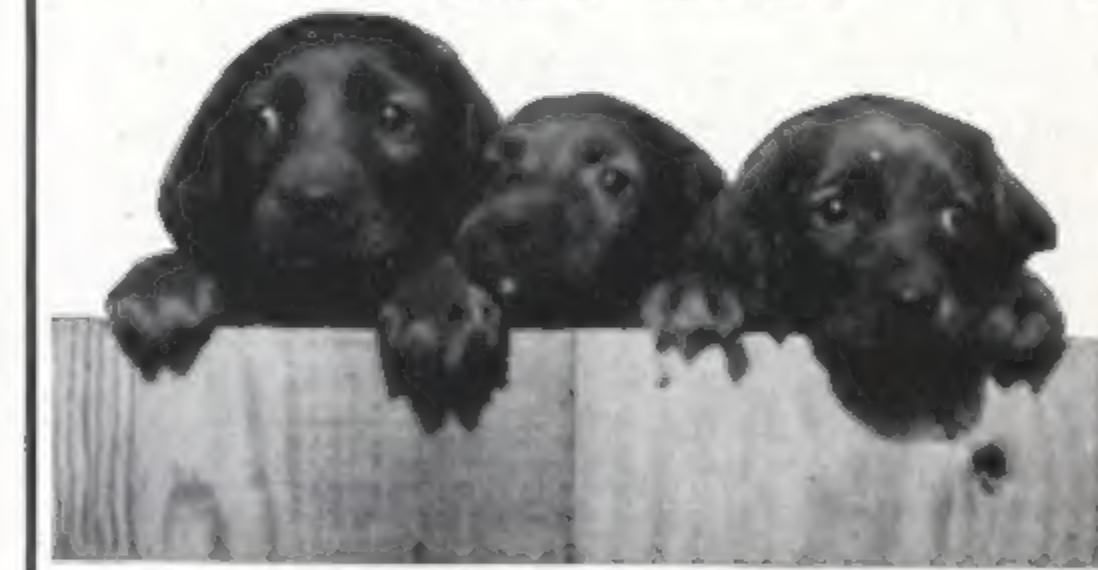
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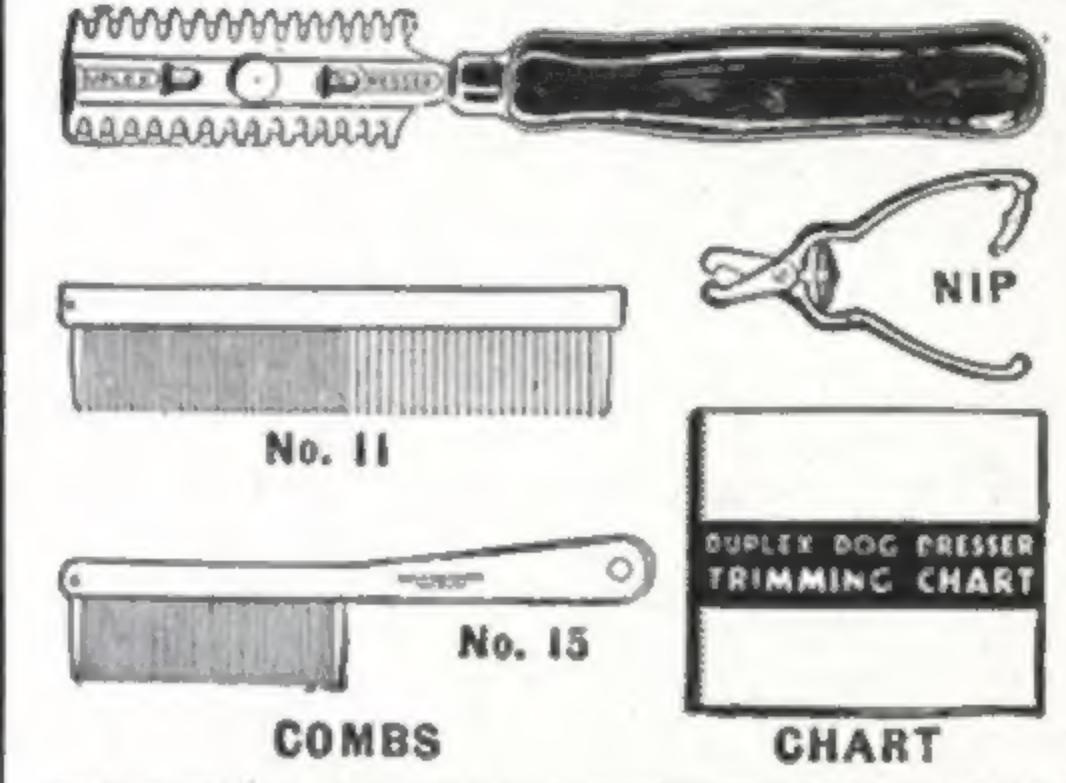
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But master is coming, or
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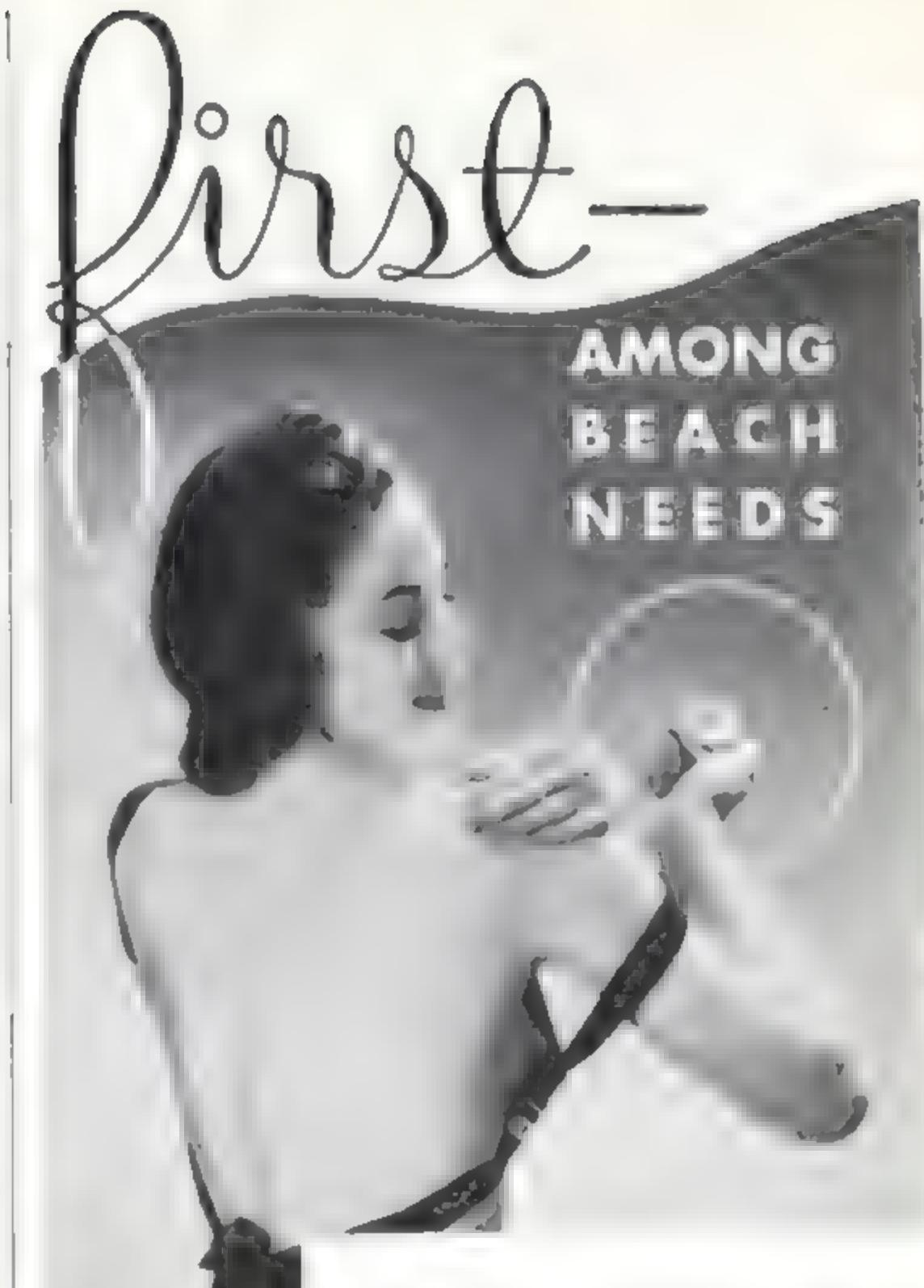
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Vogue Covers

White Arts

While you've undoubtedly heard of the black arts, you may not have heard of the white arts—or the Old White Arts Colony, at White Sulphur Springs, West Virginia. And it's a very good thing indeed to have heard about, if you want this summer to be Different; if you want to achieve something, this July and August, besides a better backhand or a smoother coat of tan. You can get them, too, in this unique Colony—because not only does it have art classes and drama classes, but it has fun.

In the first place, the Colony is located on The Greenbrier Estate, that famous resort two thousand feet up in the Alleghany Mountains, where the average temperature is a moderate seventy-one. The Colony actually occupies a row of charming old whitewashed cottages that were originally built as guest-houses, in Revolutionary times, and have since been transformed into about as comfortable studio-dwellings as you could find; but lots of guests come over from The Greenbrier itself to grapple with ceramics or histrionics at the Old White Arts School.

You can study portrait, figure, still life, or landscape-painting, under the able supervision of William C. Grauer and Natalie Eynon Grauer, the Directors of the School. Classes in the three first-named are held in a big, airy studio, and the landscape classes are held outdoors. (The Alleghanies offer some pretty unparalleled vistas for that sort of thing.) The drama classes include scenic design, stage-craft, voice, and diction, as well as actual performance—four

major plays are put on during the season.

And besides all these aesthetic pursuits, there are sporting facilities second to none. Golf, tennis, swimming, skeet-shooting, archery, dancing at The Greenbrier, riding over the superb Greenbrier trails—all of which, abetted by the high, clear air and the atmosphere of pleasant informality, makes a nice counterpoise to your creative activities, however earnest.

Also on The Greenbrier Estate is the summer session of the Graham-Eckes School of Daytona Beach, Florida, a well-known school whose summer program combines academic work—as much or as little as required—with the outdoor activities of a summer camp. While you pursue the fine arts at the Old White Arts School, your children can be having an equally gay and profitable summer with the Graham-Eckes Activity Groups.

White Turkey Inn

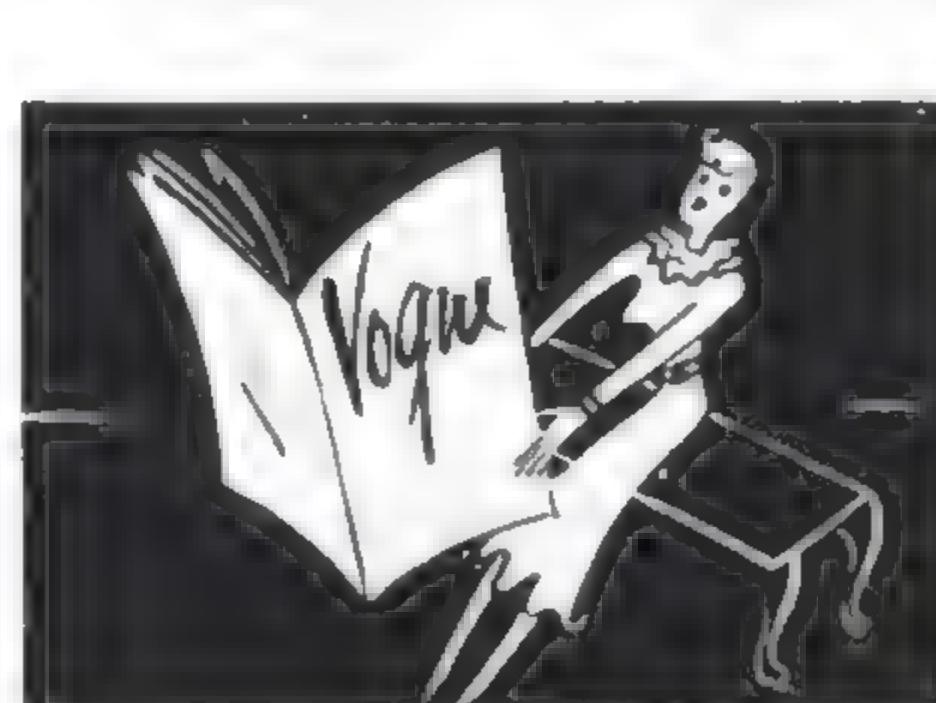
If you're looking for the sort of old-fashioned country inn with unobtrusive, but complete modern comfort, The White Turkey Inn near Danbury is our choice: a 1760 building with rambling additions in the same manner, including a stable (garage) court with white pigeons under gigantic maples; old panelling and chintzes and furniture; and superlative hand-made food.

You will have to make weekend reservations some time ahead, since there are only a few of the charmingly furnished and equipped rooms available for overnight stays (incidentally, they will be kind to your dog if he is well-behaved).

It is hard to overestimate the food, beginning with the unique service of cocktails in tiny individual decanters (which hold a drink-and-a-half), through the specially and speedily cooked fillet or what you will. The various country-table additions are delicious—bits of spiced pineapple, cottage-cheese fresh from the cow, with a beautiful spiced conserve. The coffee is served in an old pewter pot, and the Bellows Cognac in its proper snifter. And if you have forgotten the after-dinner perfection of Russian cigarettes, they remind you with one of their own.

Mr. and Mrs. Harry Davega conduct the Inn as they would a country house, still preserving the inn-feeling, however. There is a very small bar tucked away in a corner, which must be seen for its reproduction of early inn-bar architecture, for drinks here are properly considered only as adjuncts to the fine cookery.

The little cluster of buildings includes an antique shop, which has a few pieces of the best old Wedgwood we have seen; appropriately, too, since dinner is served on the modern descendants of this china.



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the town

Country à la carte

A cool two hours' drive from town, through Westchester into Connecticut, you'll find the Outpost Inn, in the thick of the famous Outpost Nurseries. The road through Armonk and Bedford to Ridgefield is amazingly untravelled, even on Friday afternoons, and the spacious Inn is like a great country house, in a setting few country houses can rival.

A broad terrace leads to the new lounge-bar, with its cork floor inlaid with a map of Connecticut and photomurals by Drix Duryea of the activities of the vast nurseries that surround the Inn. Robert Martin, the genial maître d'hôtel, will lead you through all this to the huge restaurant and a table before one of the west windows that overlook a wide Connecticut valley and the sunset. And if the Sweetbreads Virginie and a bottle of Vouvray don't make you forget the town, it can't be done.

The Inn itself offers great, quiet rooms full of mahogany and chintz and views (a new ten-room guest-house has just been added for the overflow), and spending the night, or the week-end, is fairly inevitable. On Saturdays, there is dancing, of course, and if you are sufficiently energetic, you can go in for tennis and riding. We should be happy enough just to eat Chef Scala's super-food and relax on the terrace.

Several courses

Once the heat settles down on the city, every one scatters—if just for an evening—to the countryside, where the tempo is slower and the temperature several degrees less. You can forget all about new highs in heat-waves as you eat on cool lawns or terraces or under trees, surrounded by scenery that never grew in a tub.

WESTCHESTER

LEIGHTON'S TAVERN at Ardsley, New York (on the Sawmill River Parkway). Dining with no roof to intercept the stars. Dancing on a floor overlooking the water.

LAWRENCE FARMS INN at Mount Kisco, New York (on Route 17, between Mount Kisco and Chappaqua). Country-club atmosphere, with very liberal portions of food anticipating clamours for second helpings.

HORSE AND HOUND INN, at South Salem, New York (Route 123, between Bedford Village and Ridgefield). A little old house set in a landscape, with home cooking.

LONG ISLAND

ROUND HILL RESTAURANT, at South Huntington (on Jericho Turnpike, Route 125). Lawn dining, in the manner of a strawberry social, with dishes to coax hot-weather appetites.

CANOE PLACE INN AND COTTAGES, Southampton. Keep cool, though dancing (there are two dance floors), with the Sound breezes.

PLANDOME GARDENS, Manhasset. A crack chef on the premises, and a piano player (very good) to keep you entertained.

NEW JERSEY

CHANTICLEER, at Millburn. Dance floor of no mean proportions, two lounge bars for sojourns between selections, mouth-watering food.

THE PRINCETON INN, Princeton. This famous old inn sits on the edge of a golf course, in perfect peace. Any one who's been there can vouch for the table d'hôte dinners.

WILLIAM Pitt TAVERN, Chatham. A generally lively place, with anything your palate desires, at an encouragingly reasonable price.

CONNECTICUT

THE TIDE MILL TAVERN, Southport Harbor (Harbor Road, U. S. 1, midway between Norwalk and Bridgeport). This is an ex-mill, which now turns out Lobster Newburg and broiled chicken fit for deities.

THE PETTIBONE TAVERN, Simsbury (Route 10, Avon to Simsbury, sixteen miles northeast of Hartford). The food betters even New England tradition.

THE SPINNING WHEEL, Redding Ridge (Route 58, midway between Bridgeport and Danbury). Dinners to linger over.

THE GENERAL PUTNAM, Westport. This started life as The Open Door, but, though the name is changed, there's the same fine cuisine, and the dance floor is large enough for every one.

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The beautiful martyrs of fashion who are now modeling your Fall clothes in the showrooms of New York's best designers, bless us for this cool, black suede shoe at 15.75. It is their sole earthly pleasure these blistering July days. On their recommendation, we hasten to recommend it to all well-dressed women who must spend time in town. However, if you're blissfully relaxed at a resort, we'll send it to you in white linen, high or mid-lo heel, in any size from 2½ to 12 at 12.75

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"SO I'M A STAY-AT-HOME, AM I?"



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PACKARD 120 ★ PACKARD SIX

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The car illustrated is the Packard Six Touring Sedan

"No, I DON'T run a dress shop, manage a tea room, or go to an office."

"I'm just a wife. But if you think that means I'm any Sally-sit-by-the-fire, then you ought to follow me through one of my days!"

"I drive to the station twice a day, taxiing my lord and master. I shuttle the children to school, to parties, to dancing class. I drive to the stores, the bank, the Club. I see the world every day—through a windshield."

"So, you people who make motor cars, remember it's the 'stay-at-homes', the women of the family, who wear out your cushions. So, why not plan a car for ME?"

• • •
Madam, we've done just that—and its name is the Packard Six.

We've built into this sleek and economical Packard more genuine comfort, relaxation and driving ease than you've ever experienced in a motor car before.

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And when you drive the Packard Six to your social engagements, you'll be glad that motoring's most famous lines—as smart as the Lilly Dache hat in the picture—proclaim you a Packard owner. You'll be proud of your car throughout the years you own it, because a Packard *keeps* its smartness, *keeps* its identity. A year after you buy it, no one will need to ask: "What is this?"

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VOGUE

INCORPORATING VANITY FAIR
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JULY 1, 1937

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YOU YOURSELF MIGHT HAVE DAY-DREAMED THIS PAINTING BY COVARRUBIAS, ON ONE OF THOSE DROWSY DAYS AT THE BEACH; DREAMED OF THE FLUTED SHELL (REPRESENTING MATHEMATICAL PERFECTION), OF THE FLAT BANDS OF SEA AND SKY. THAT FIGURE SWIMMING THROUGH SPACE IS FANCIFUL ENOUGH, BUT THE BATHING-SUIT IS NO MERE SYMBOL—IT'S A SACONY SUIT OF WHITE WOOL JERSEY, WITH ELASTIC THREADS ACHIEVING A MATELASSÉ EFFECT. SAKS-FIFTH AVENUE, NEW YORK, CHICAGO

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH
ELIZABETH PENROSE - EDITOR OF BRITISH VOGUE - MICHEL DE BRUNHOFF - EDITOR OF FRENCH VOGUE
EDNA WOOLMAN CHASE - EDITOR-IN-CHIEF OF THE THREE VOGUES



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VOGUE'S
EYE VIEW
OF
HOT WEATHER
ESCAPE



BLACK STAR

Escape from the heat.... It can be done, of course, by picking yourself up and decamping to the shivering Blue Mountains of Jamaica, the sleep-under-blankets Rockies, the Spitzbergen ice-caps, or any of those frigid spots for which meteorological data is given on pages 36 and 37. But it can also be done—even if your corporeal body is marooned in an infernally hot metropolis. Thus:

By not hurrying, worrying, fretting, fuming; by jogging along, like the rustics above, calmly, philosophically. By frosting your appearance with porcelain jewellery, sugar-white accessories, even wearing all-white in the afternoon. By covering only half your hand in handkerchief gloves. By wearing three-ounce girdles, half-hats, non-wilting cottons, mull or voile house-gowns.

By shedding heat-generating excess pounds, as Margaret Anglin did (see pages 70 and 71). By entertaining with those impromptu, picnic-like menus on page 59. And, finally, by not running into debt and, ergo, running up a temperature, when you can face three more months of summer in those Finds on pages 60 to 65.



HORST

White, in the Bedouin manner: a turban of white cheese-cloth with a Byzantine-print tussur coat. Wear it for informal dinners. Bergdorf Goodman. Jewels: Olga Tritt. Elizabeth Arden's Sun-Beige make-up

THE GREAT WHITE WAY

IN SUMMER CLOTHES

WHITE, Adrian of Hollywood says, brings men to women's feet. White, Paul Gallico says, makes you look like a trained nurse. White, Hindus say, purifies the soul. White, scientists say, reflects the sun's rays and, ergo, is a great insulator. (Put a white and a black cloth over ice in the sun and see how much more slowly the ice under the white cloth melts.) And white, say international fashion authorities, may not be news, but the new ways of wearing it this summer give it more character than any other colour. Specifically:

Go out at night in the coat Schiaparelli herself wears—a long white flannel redingote worn over a black satin dress, or in Vionnet's long white piqué coat, worn over a white satin shirt-waist dress. Dine in Schiaparelli's white organdie suit with pink Victorian roses on the lapels. Touch a white shadow pencil to your eyelids. Clip white porcelain flower earrings to the top of your ear, and deepen your tan with white porcelain beads. (Porcelain jewellery is the current caprice of Paris.)

Have a short bulky bolero of white fox, caracal, ermine, or even ostrich. At the opening of *Les Ambassadeurs* in Paris, the Comtesse de La Moussaye appeared in a long cape of white ostrich clipped to look like white fox; Comtesse Elie de Ganay came in a short white ostrich cape thrown over Paquin's white satin dress. Three women at the opening wore Chanel's white lace dress with a ruffled skirt, and Mademoiselle Daisy d'Harcourt wore Heim's baby dress of lace edged handkerchief linen.

For the first time in years, wear on a late afternoon in New York an all-white silk jersey dress and turban (plus gold jewellery), or a white crêpe dress with a long black silk redingote and black accessories. For the first time in years, wear white with white accessories—not a smitch of colour anywhere. On pages 30 and 31, you see how effective it is. On the other hand, don't think white is too feeble to wear with grey or beige—a white vest and hat are superb with a clay-grey or pottery-beige suit. Or try a white dress with a green belt and hat, green-and-white shoes.

Spill icing-white fittings out of your bag. Pin starry white stephanotis or baby calla-lilies on your lapel. Tie a long white sash around your black dress and wear white gloves and hat. See that your sun-glasses have glistening white rims. For restaurant dining, wear a cave-black crêpe dress and a minute white hat covered with flowers—white violets, say, with a black veil. Over a sheer black evening dress, slide a short coat of trembling white fringe. Wear for sports a white linen waistcoat cut like a man's. Thrust white-knobbed Japanese pins into the sides of your chignon—if you have one. And, just for a change, lacquer your nails dead-white.



White art: Left, Molyneux' faille taffeta jacket, embroidered with leather curlicues, over a white chiffon dress. Henri Bendel. Right, a shiny crinkled satin dress and bolero. That houri scarf can also turn into a panel down the skirt. Bergdorf Goodman



WHITE AT NIGHT

White with red: Whether you're a thoroughgoing romantic or not, you'll look one in this fragile dress of white sheer crêpe, with ripples of drapery across the bodice. The red belt, inches wide to point out your tiny waist, has gold embroidery. Jay-Thorpe



WHITE FOR DAY

Swept in on this season's white wave: Right: A slick and slim Celanese sharkskin suit, California-tailored; Suzy's carabineer sombrero; white bag and gloves. For Sunday lunch in the country. Bergdorf Goodman

First, opposite: On the hottest day in town, turn out crisp and unwilted in this gleaming linen dress and jacket, trimmed with ranks of penny-size white buttons—to make all who look at you feel cool. Henri Bendel

Second: Go to tea on a roof-top in this white silk jersey dress, its draped belt cascading down the skirt; the twisted turban is white jersey, too. You'll look cool as marble. Saks-Fifth Avenue, New York and Chicago





PHOTOGRAPHED ESPECIALLY FOR VOGUE BY CECIL BEATON

His Royal Highness the Duke of Windsor

ON the grounds of the Château de Candé, a swan, blindingly white in the sunlight, glides like clockwork over the glassy lake. Many Cairn terriers bask in the sun, a Borzoi appears only for a minute, and the greyhound can hardly bother to saunter along the dappled lawns. But inside, the activity is strangely in contrast. The preparations for the wedding are reaching their final stage. In the office, five secretaries are dealing with the ever-increasing torrent of letters and telegrams. On a large tray, a pile of five hundred letters addressed to the Duke, bearing his profile on the stamps, is this morning's crop. A wad of pale green folded papers is the latest batch of telegrams—mostly from America, for the bride-to-be.

The presents, from all over the world, stand in stacks and range from gramophone records to a portrait of King George V. made of over thirteen thousand stamps. Luggage has to be labelled with tags of different colours, signifying various destinations, and Mr. Dudley Forwood, the Duke's Equerry, is aghast that some one has run riot with the red paint-brush. The butler, assisted by footmen in their shirt-sleeves, is presiding over the setting of the elongated dining-table for the festivities.

The conservatory floor is a mountain of imported flowers; little boys are picking the leaves from long stems; women in large picture hats, white piqué overalls, and surgical-looking rubber gloves, are trailing bundles of Madonna lilies, syringa, and laurel into the main salon.

The parson is here—a genial man with a broad smile—and gives his suggestions for the placement and ornamentation of the altar. It is in the lime-coloured music-room—quite a small, but sunny room, with sun-coloured curtains; a portrait of Madame Bedaux hangs on the walls beside eighteenth-century French engravings. The Duke, with the enthusiasm of a schoolboy home for the holidays, gives instructions on a thousand different issues and, himself, attends to the positions of the squashed strawberry chairs for the thirty-two guests, and to the candlesticks and the draping of the curtains.

The guests are arriving by car, train, and air. Every one gives a helping hand. Mrs. Merryman is doing her bit by supplying missing addresses of some of the Baltimore telegrams that have to be answered. Mr. Allen, the solicitor, hauls in some wrought-iron candlesticks. Mr. Rogers, with a handful of typewritten papers, is harassed by overwork and the press. Bells ring continuously, the telephone bells and the house telephones. "Where's the best man? There has been a slight rearrangement of plans in the service."

Meanwhile, the towering vases of flowers become greater monuments to Mrs. Spry's genius. Triumphantly, to-day, she has produced a pale, lime-green flower like a single rose. It is a strawberry plant called *benthamia*, which holds pride of place amongst yellow phlomis, acanthus flowers, and yucca on a mantelpiece. The air is heavy with the scent of lilies-of-the-valley and white peonies.

Up-stairs, in readiness, hangs the grey-blue wedding dress and slip that Mainbocher made to give the bride-to-be the fluted lines of a Chinese statue of an early century. The bonnet of pale blue feathers and tulle is on a stand by the open thirteenth-century window. Down-stairs, the bride-to-be, trim and smiling in yellow, with raised finger-tips, is giving last-minute instructions and the first greetings to the organist. A large white carnation arrives for the Duke's buttonhole, and the final touches have been given to the preparations for the marriage that has involved so much. The sun shines with such startling brilliance that it seems to bring with it the blessings of the millions of well-wishers whose thoughts are with this historic couple this day.



WEDDING OF THE DUKE AND DUCHESS OF WINDSOR

By Cecil Beaton



ON THE CHÂTEAU BALCONY—THE DUCHESS IN HER GREY-BLUE WEDDING-DRESS AND TULLE-AND-FEATHER HAT



THE DUKE WITH SOME CONGRATULATORY LETTERS



MR. CHARLES BEAUX, HOST OF THE CHÂTEAU



THE CHÂTEAU DE CANDE

PHOTOGRAPHED ESPECIALLY FOR VOGUE BY CECIL BEATON



THE DUKE AND DUCHESS OF WINDSOR ON THE DAY BEFORE THE WEDDING; THE DUCHESS WEARING A WHITE WOOL SUIT FROM HER TROUSSEAU

THE DUKE AND SEVERAL OF THE WEDDING GUESTS



HISTORIC WEDDING AT CANDÉ

Almost freezing

a guide to coolth



Do you want to sleep under blankets?

Then you might, like James Boswell and crotchety Dr. Johnson, go off for a frigid tour of the Hebrides, to those islands off the western coast of Scotland; get Weather and ride the little Mull horses, on which Dr. Johnson rode in a fury because he not only looked like a bishop, but his heels dragged on the ground.

Or go to Fairbanks and Nome, but don't listen to those tales of Alaskan strawberries, big as baseballs and a third as delicious. Or go to Nantucket. It's all spruce, and white ducks, and slacks, with girls as modern as Frank Lloyd Wright architecture, leaning against the prim white railings of the old sea-captains' homes. The islanders call the mainland "the Continent," and fill you with magnificent quahaug chowder. Or you might try the islands in the Bay of Fundy, Grand Manan Isle and St. John's, where it usually is about fifty-five degrees—it's not cool, it's cold.



Do you want to sail with polar bears?

If you do, there is miraculous sailing near Riga, the Yacht Club has regattas, the weather is sweet and seventy; and on shore the food, a mixture of Russian and French, is magnificent. (Crayfish cooked in dill, smoked lobster, and the best strawberries in Europe.) The Strand has thick yellow sand, and the Russian nobles in the old days used to come by special train. Or you might try Estonia, much smaller than Latvia, older, and more charming, and every one sails and swims in the Baltic, but no one speaks English.

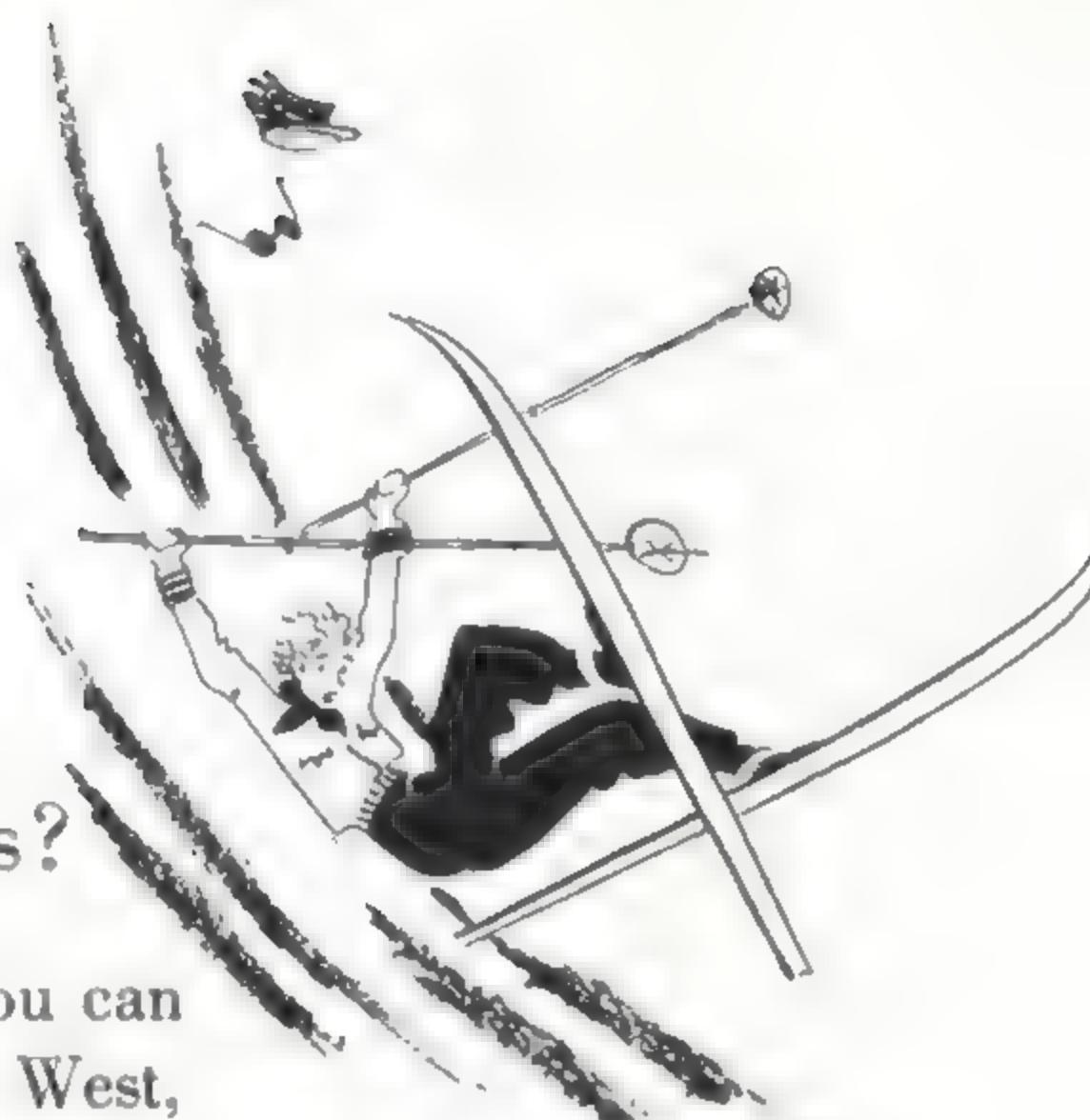
If, however, you don't want to live on a boat, there is Danzig, which looks like a mixture of Nuremberg and Stockholm. Just outside the city is Zoppot, where on a pier which sticks out, like a lollipop, into the sea, you can lie in the sun on a cot, with a beach-boy to tuck in your blankets, and listen to the concerts. Or you might go to Båstad, in the south of Sweden, where the King of Sweden goes. But for the final word on sailing, go to Saltsjöbaden, near Stockholm, where you can sail around the archipelago in water blue and cold, with a theatrical sparkle. (There are no bath-houses in Scandinavia, apparently—just hang your clothes on a tree.)



Do you want to shiver in the tropics?

Go to the Blue Mountains of Jamaica, where the temperature rises slowly to about fifty-six. It is a pretty British island, and you feel fairly soon the combined power of the Empire and of the United Fruit Company. Kingston, the harbour town, is, of course, horrid tropic even in the winter. It is clever to wangle an invitation to a mountain home.

There, the forest ranges away from the tropics, the lakes are refrigerated, and the planters, who use the mountains for their summer homes, escaping the heat of the lowlands, live with a lazy, placid opulence, like Kentucky plantation owners before the War—it is all a bit like Richard Carvel without the whoopsing skirts—and the islanders combine a faculty for telling endless tales about the old-time slave ships, with which, of course, their ancestors had no truck, while mixing incredibly good rum swizzles.



Do you want to ski under summer suns?

If skiing has such a hold on you that you can not wait until winter, try Jackson Hole out West, between Grand Teton Park and Wind River. There, if the weather holds (they sometimes didn't have skiing during last winter), you will find good trails and plenty of other skiers.

Or if by some chance you are down in South America for their winter season, there is superb skiing up in the Andes—but it is all in a pretty primitive state—with none of the Kitzbühel swank. You have to know how to ski before you get there. No one can help because there are only you, your friends, your skis, and your ski-wax, watched by mountain goats. Or you can stop off in Norway—way up by Spitzbergen.



Do you want to shovel snow?

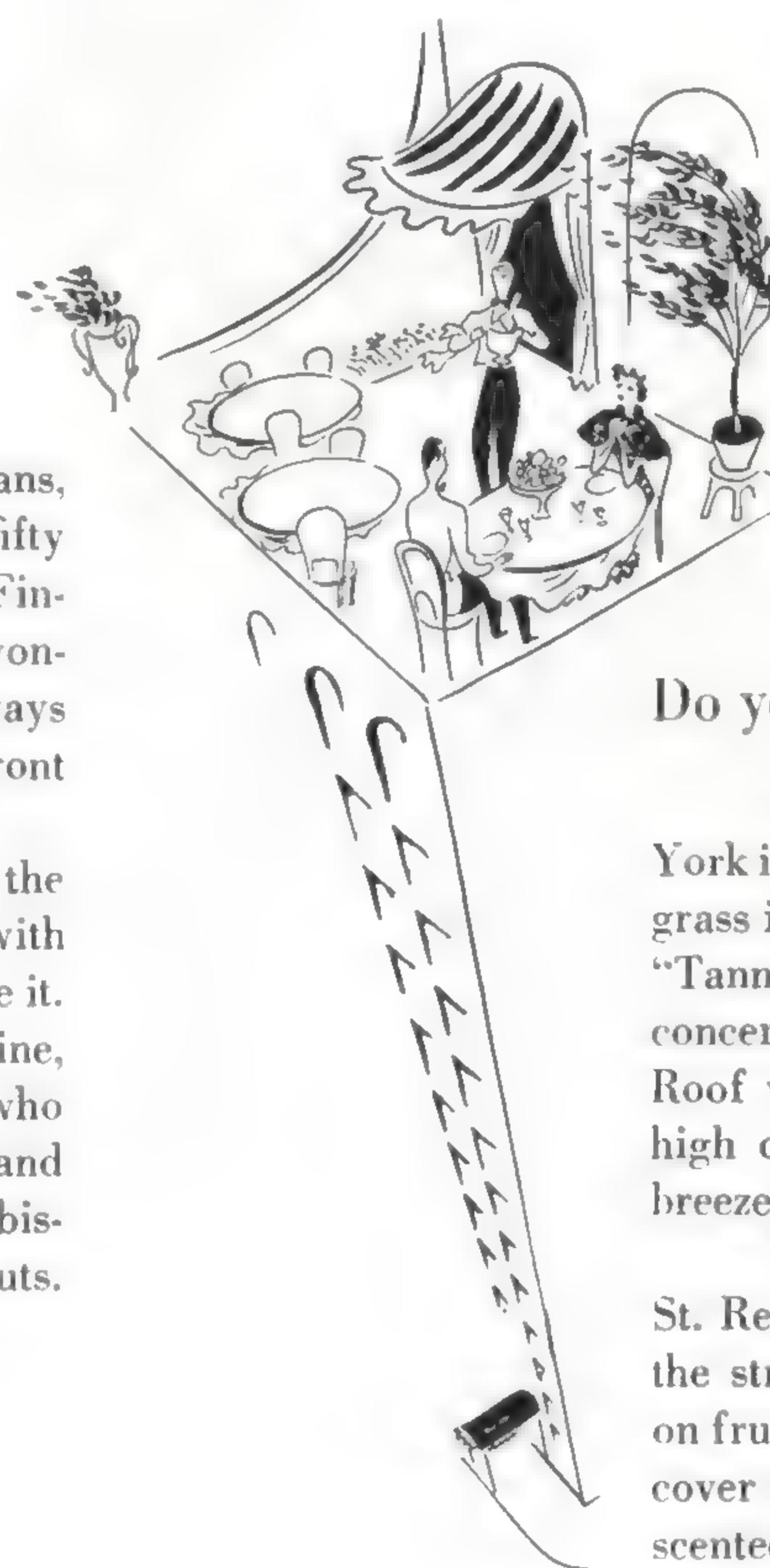
Perhaps you might go out to Estes Park, into the interior, for there the roads are not even cleared of snow until the end of June. And if you try a mountain top, as a batch of Hollywood stars did last summer, you can shovel snow from your cabin door. (The stars took to making snow caricatures, but all the snow-men turned out looking like Wallace Beery.) Up in the Canadian Rockies, you may find some snow, but even if you do not climb a peak for it, you can see it from the windows of your hotel. Even tennis, with snow purple in the distance, is not as hot as usual.



Do you want to fish with ear-muffs?

The Canadian lakes, way up in the Laurentians, are pretty cold, with the temperature going down to fifty in the day and lower at night sometimes. Or there is Finland, where the streams and lakes are something to wonder at, and, when you get tired of fishing, there is always Helsingfors not far away—sea-bright, full of water-front cafés, great modern buildings.

And, if you get too cold, there are always the crazy baths, where you boil in steam, and some one with a touch of sadism lashes you with twigs. The Fins love it. Or there is always Maine, way up on the boundary line, where you can live a bit like the Late George Apley, who loved a cold summer, a life bounded entirely by fish and native wit, with the guides ready to steer you to beaten biscuits, Maine taciturnity, and fish with some fighting guts.



Do you want city frost?

You can keep astonishingly cool in New York if you watch yourself like a baby. Lie on the grass in Central Park while the Mall band plays "Tannhäuser," or drink beer during the Stadium concerts. Search out the corner of the Pierre Roof where the winds mix it up. Have a soda high on the Empire State Building. Catch the breeze on the escalators in the air-cooled stores.

Remember that most of the roofs, like the St. Regis, are about fifteen degrees cooler than the streets. Lunch, in an air-cooled restaurant, on fruit and a white wine. Go to the movies. Discover the beauty place, where the chilled air is scented with violets, and, finally, take a silly boat ride down the long bay to Staten Island.



PAUL STRAND, WHO DIRECTED AND PHOTOGRAPHED THE MEXICAN MOVIE, "THE WAVE," TURNS HERE TO A GASPEIAN VILLAGE

GASPE - HALF-WAY TO FRANCE



NO one in Gaspé has ever seen an evening dress. No one, except the visitors, even looks like an American. Every one in this eastern Canadian peninsula looks either like an Irishman or a Frenchman, but somehow they all look alike, perhaps because they all buy their clothes at the store of the big fish company. The whole land, in fact, lives by and for fish. (At lunch they snip out the tongues of codfish, adding them as delicacies to their *potage*.) Every one lives by the road, the only road, the great "Boulevard Perron." And the road is built entirely from the proceeds of the liquor tax; the more that is drunk, the more money for dust-laying calcium. But there are no spirits available, and the nearest government store is a day's journey away on the train.

Bolder than the train, the road follows not only the southern coast through the farm lands, but also the north coast, its wild high cliffs occasionally allowing a scrap of harbour to shelter little fishing-boats, much as a cat plays with a mouse that it is quietly considering eating. The tangent to the circle is at Sainte Flavie, where a village store has opened a two-table restaurant, with a menu providing beautiful fresh fish, omelettes, and cold sliced tomatoes. It might have served those unsurpassable juicy pease of Gaspé, but the gulls ate them first because they could not find enough fish-remains to fill them—because the men are fishing less because they lost their chief fish market, Italy, which is now retaliating against them for the sanctions in Ethiopia. That is why there are no pease in Gaspé.

The Gaspesians, whose country begins near the lovely and wild Ristigouche Fishing Club, will tell you quickly enough that Bic, their little flock of islands, was caused quite definitely because when the Lord directed one of the angels to help Him build the world, she tripped at Bic and all the mountains fell out of her pinafore at once. Bic, therefore, has bumps. Last year, they will tell you, during the elections, lawyers from Quebec came over to harangue them, talking English and French twenty times a day to crowds of Gaspesians wearing high rubber boots and fishermen's hats, to boys in Mickey Mouse and flour caps.

They will tell you that some of the English on the southern coast are descended from the Tories who fled to Canada during the American Revolution, that the Gaspesians live an ordered religious life, and that they occasionally get a bit tired of fish. They will tell you that the round trip from Quebec is nine hundred and seventy-four miles long, takes at least four days; that they have two hotels at New Richmond and Percé; that there are no lunch-rooms or drug stores, except in two or three places; that farmhouses fly the flag of the French Republic. And that when the Gaspé goes wild with excitement, the young blades in their Sunday suits borrow lorries and go carousing up the "Boul' Perron," upsetting the equanimity of the oxen pulling wagons of seaweed and carts of bread.

MARVIN BRECKINRIDGE



ACTION ON THE WESTERN FRONT





A Vogue editor stream-lined to the Coast on the "Super Chief," the Santa Fé's new crack train, and picked these play-clothes on the way. Some hail from Santa Fé; some from California; many can be bought in New York

1. A blue linen blouse over a full peasant skirt of printed linen. Best
 2. Left: blue tarpon silk slacks and shirt, impeccably tailored; right, printed cotton play-suit and sunbonnet. Both from I. Magnin, California
 3. Slick, foam-white shorts of cool sharkskin. De Pinna; J. W. Robinson
 4. White denim—left, in a coat and skirt with a red-and-white cotton blouse; right, in a dress and bolero with a blue kerchief. Todas Cosas, Santa Fé
 5. Natural linen slacks, jacket; bright green rayon jersey shirt. De Pinna
 6. A brief, casual piqué beach coat printed with huge yellow flowers. Best
 7. Du Pont Acele and silk dress by Eleanor Tennant. Bullock's-Wilshire
 8. Blue-and-white cotton halter, shorts; white denim bolero. Todas Cosas
 9. Gay, full-skirted printed cotton beach coat. From I. Magnin, California
 10. Yellow linen shorts, bolero; Paisley silk halter. I. Magnin, California
 11. Left, a blue-green play-suit of crinkly "Tacuyo" muslin; right, yellow shirt and shorts of the same muslin, wood-buttoned. I. Magnin, California

In China, as in the rest of the world, man is born of a woman, nursed and brought up and taught good manners by her; and, when that period is over, he is united to another woman, starts out in life, faces problems, holds counsel, and brings up children (more women), and goes through life with her. As the Chinese saying goes, "Woman is water, and man is clay," and water penetrates and moulds the clay. That is why the strength of Chinese women must be understood.

Modern Chinese women are "smart," smart in style, smart in their English accent, and smart in something underneath all that. But first let us confine ourselves to mere appearances, and here one simply can not generalize, for there is no abstract modern Chinese woman, but a great many classes of them.

First of all come the Shanghai and other treaty-port society women, wearing their hair in a manner that may be described as a medium between the bobbed and the long. A good number go in for the permanent wave, but something in the Chinese tradition—the cut of their dresses and the black lustre of their hair—makes them most beautiful when they brush it back straight from the forehead, without any curling, except at the back of the neck. Madame Chiang Kai-shek still resolutely sticks to the old Chinese Soochow-girl bangs, and one finds the occasional use of bangs quite a relief. At present, probably the most sophisticated innovation is the long gown with a high slit at the sides, coming away above the knees. The instinct, I feel, is essentially French. For women's dress is most bewitching when there is a subtle interplay between the art of concealment and the art of revelation. All women's dresses, in every age and country, are merely variations on the eternal theme of struggle between the admitted desire to dress and the unadmitted desire to undress.

But these treaty-port modern society women are only a class, and a limited class, of modern Chinese womanhood in general. Outside this circle, there is that large class of Chinese women who either do not speak English or have but a smattering of it, but are generally pretty well educated in Chinese. They are the Kuomintang office workers, the graduates of Peking Normal College for Women, the co-eds of various colleges, the Leftist women writers, the influential wives of influential officials who probably played an important rôle in the Revolution of 1911, and a few women professors at the universities, who, while proficient in Chinese scholarship, can also use English idioms like "fizzle out," "peter out," and "yank."

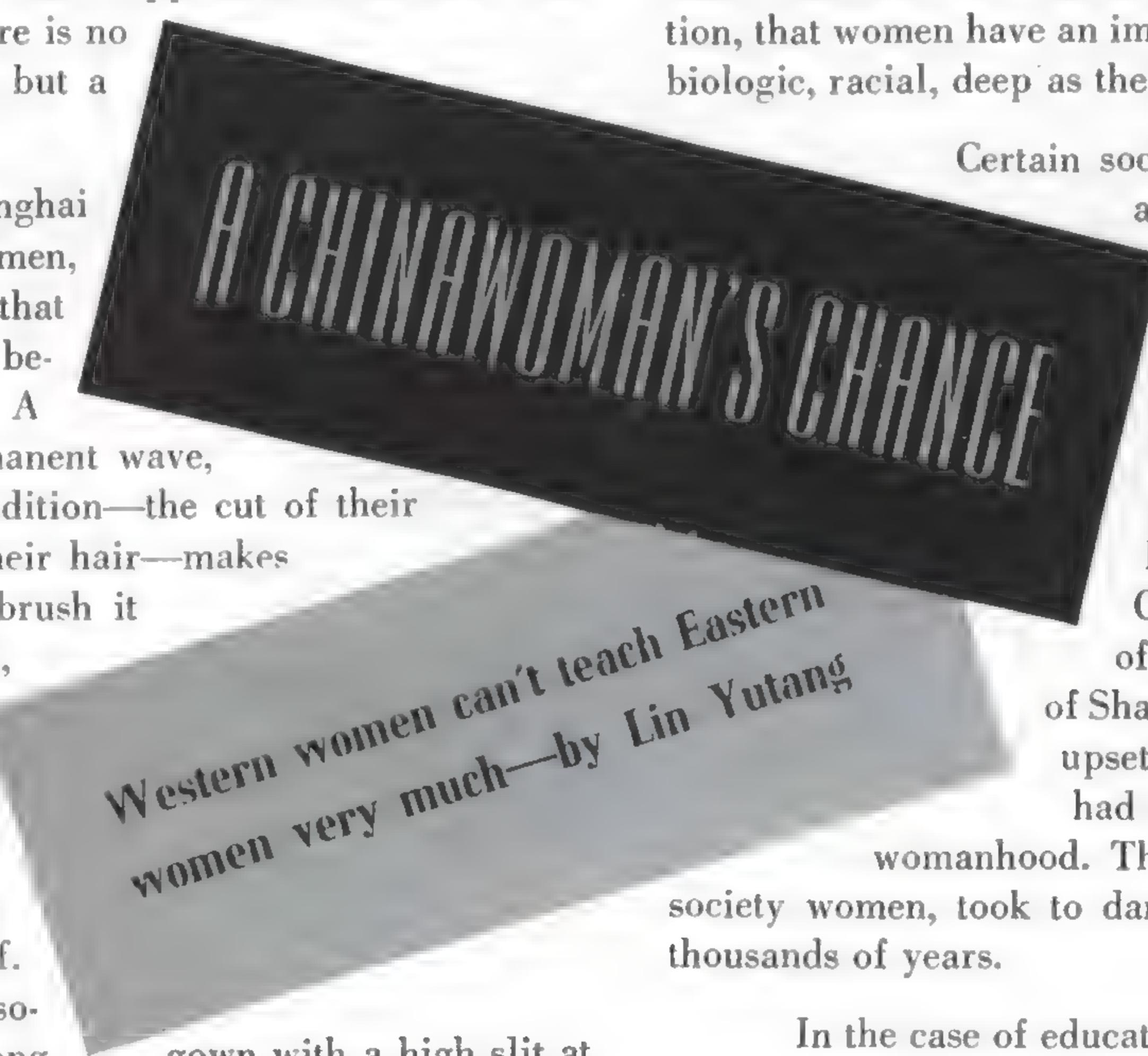
At present, there are about half-a-dozen women writers who have won a national reputation. Their knowledge of Chinese literature and their handicap in the English language give them a certain tone and flavour that we must regard as more truly Chinese than the class of English-speaking society women. Their taste in dress is generally abhorrent in this impossible transition from the old to the new, but there is a strange vitality and native superiority characteristic of old Chinese women in them that gives one a sense of confidence in the future of China.

They will keep that sense of superiority, if they keep the instinct of womanhood. For it seems to me that the strength of the Chinese nation is very largely the strength of Chinese womanhood, with its hard sense, its robust realism, its vitality, and its sureness of instinct.

Women seem to get more and more neurasthenic as they approach the city women of the West, and I seem to detect the coming

of the club-woman restlessness in the modern Chinese society ladies of to-day, which comes essentially from a vagueness as to their place in life.

I also feel that, as the modern trend penetrates, men will become more chivalrous and less respectful of women; whereas in the old Chinese society, men were less chivalrous and unconsciously more respectful of women. I am not talking about things like allowing women to get into a car or elevator first; I mean the essential assumption that women are important in the scheme of Nature and in the scheme of human society. True sexual equality comes from man's unconscious admission, and woman's unquestioned assumption, that women have an important place in life. This importance is biologic, racial, deep as the epic, and wordless as the universe.



Certain social changes are, of course, impending, and all to the good. First there is the question of education, and secondly, the reorganization of home life. Almost all Chinese colleges admit women students. The striking thing is how Chinese girls fall for college education as they fall for modern ballroom dancing. In the case of dancing, which came over China about 1925, with the sudden growth of cabarets in practically all the big hotels of Shanghai, the spectacle was so amazing as to upset every Chinese or foreign observer who had a stock notion of submissive Chinese womanhood. The Chinese girls, both professional and society women, took to dancing as if they had been doing it for thousands of years.

In the case of education, the matter was different. No revolution in mental attitude was required, for, from my study of the continuous tradition of illustrious Chinese women throughout the dynasties, I saw that their desire for learning had never been absent or obliterated. It was just something natural to them. The large majority of old Chinese women were illiterate, but so were the men, and, while a Chinese merchant might educate his sons, but not his daughters, a Chinese scholar or official always educated his daughters, as well.

The progress of general education of women is merely in line with that of the general education of men. And while I believe this general education has made many men unfit for making a living, I find women can more often escape unharmed from the schooling process. To put it in very plain terms, the Chinese college men graduates make their adjustments to life more awkwardly than the girl graduates. All generalizations are dangerous, but, on the whole, women's essential correctness of instinct prevents their education from doing anything to them. They still remain human beings with a good, generous understanding of human nature.

The change in home life has been considerable. This is no other than the change from the old system of the big patriarchal household to that of the small, independent family, with the young couple as the master and mistress of the house. This is brought about more by industrial conditions than by any theory.

But along with this change in home life, there comes also the greater frequency of divorce. Chinese husbands are beginning to be modern and keep mistresses instead of concubines. The essential difference is this: that while the concubine was taken into the family to produce a kind of continual friction, the mistress lives away from home, but always there is the danger of her stepping right into the home and driving the wife out by the institution of divorce. The former is like a chronic, while the latter is like an acute, disease.

From the point of view of the wife, the concubine is like a species of parasitic germ that (Continued on page 83)



PAINTING BY COVARRUBIAS

CHINESE GIRL OF TODAY

Chanel dines at home
in printed pyjamas,
sweater, barbaric jewels.
(Two small Chanelos)
Striped linen, flannel jacket.
Checked tussur, chiffon cape-veil.





For dining in Paris
at the Argentine Pavillon
Two channels - both of printed orgenza.
Notice the tucks on the hips.

Bijou



Lifted in front—swaying down in back—Schiaparelli's newest hem-line suggests the shepherdess, or, more recently, the wavering hem-lines of 1929. The dress is of flowered mat crêpe, with a corselet-like bodice

Paris comes to life

NO ONE knows how it happened, no one knows how long it will last—but every one realizes that Paris is suddenly extravagantly elegant and extraordinarily gay. The French are still absorbed in watching the butterfly come out of the chrysalis; but once they have recovered from the spectacle of new gowns, new jewels, new faces, and new places to go, they will probably settle down to concentrated fun.... One reason, of course, is the Exposition, which is really open at last. There was something magical in the way it suddenly materialized overnight, as an exciting reality, from the mess of scaffolding and blockades that have discouraged Paris for months.... From the Seine bridges, you can already see the nightly illuminations, against the strange deep blue that is peculiar to Paris skies.

For lunch, every one goes to the "Buttery," an English contribution to the Exposition, with joints of beef, Yorkshire pudding, and Devonshire cream brought from London every day by plane. It's thoroughly smart, due to the fact that Prince Jean-Louis de Faucigny-Lucinge is behind it, that the food is delicious, and that it seems exclusive to eat English food in Paris.... The Argentine Pavilion restaurant has opened, with Madame Larivière largely responsible for its success. It couldn't be more attractive—Bérard's decorations, room for comparatively few guests, wonderful Argentine music and entertainment, and no suggestion that you have to get up and try to dance on the tiny floor. It is definitely a place to talk and drink, in dim-lighted elegance, with every one you know around you.

A new night-club called "Bagatelle" has just opened on the rue de Clichy, a happy echo of the old "Florida" and "Jardin de ma Sœur" days. The room is big and airy, the *décor* a combination of modern and subdued Louis XV., the orchestra really fresh from New York and extraordinarily good, the guests suitably white-tied and obediently drinking champagne. For stay-up-lates, there is the new Cotton Club, with a show reported to come directly from the famous haunt of that name in New York. We are not convinced that this is the case, though it has plenty of Harlem exuberance.

The opening of "Les Ambassadeurs" the other night was like a mid-season fashion show, with romantic bouffant organdies and tulles swirling to the continual waltzes. Incidentally, Paris is mad about waltzing, which is another proof of gay spirits.... Madame Larivière and the Comtesse de Beauchamp both wore Lelong's Degas-ballerina dresses—one in sea-green tulle with a greyish-mauve satin ribbon twisted twice around the bodice; the other, in pale rose organza...Paquin's black-and-white dresses punctuated the dance floor: Madame Patiño in the one with a black velvet front and white organza back, Vicomtesse Benoist d'Azy in white lace with a black taffeta bib and sash...Madame Patenôtre wore that fragile Chanel dress shown in our June 1 issue, on page 48—white organdie embroidered with black flowers, topped with a black taffeta corselet and suspenders.

The favourite hats of Paris are still Reboux's bonnets, tied under the chin with wide pastel ribbons. Princess Karam of Kapurthala is the latest convert...Suzy's big toreador's hat, tied under the chin with a narrow grosgrain band, is everywhere. Princess Jean-Louis de Faucigny-Lucinge wore it at Maxim's with a long black dinner-dress (it is anything but an evening hat), and it looked very smart...Every one wears ribbon hats. Suzy has made a dozen versions of her two- or three-toned satin ribbon toques, and Agnès' new butterfly plaid taffeta ribbon toques are a huge success.



MORE OF THE WHITE RACE

No colour can compete with white in the Paris Mid-Seasons. On Vionnet's white list is that arresting pair above. A white satin dinner-dress cut and tucked as unpretentiously as a shirt-waist dress; over which you wear that long redingote of white rayon piqué—double-breasted, fastened with crystal buttons, and beautifully tailored. Jewels from Boucheron

Opposite page: White with black—the alliance that human ingenuity has never been able to improve on—makes this Patou dress. A frail bodice of pleated white organza is weighted with a great skirt of black faille that ascends in a point over the diaphragm. And the separate black faille cape is lined with organza. Jewels from Van Cleef and Arpels





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DETAILS: 1. Maggy Rouff's red organza blouse, with a great semicircle of tucks in front, and two organza cabbage-roses at the neck—clipped with a pearl beetle

2. Schiaparelli's sea-shell hat, to wear with short dinner-suits; nothing but layers and layers of pleated organza

3. And Schiaparelli's black-and-white printed cotton blouse, with the high jabot neck-line she revived in her Collection

4. Chanel's pink tulle veil, held on by a knot of flowers



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BAGS: 5. Shaped like an old-fashioned portmanteau—this black suède bag of Schiaparelli's, with a shiny plastic frame

6. Schiaparelli pulls off the suitcase trick again, in a bag of stiff red box-calf with a massive braided handle

7. Schiaparelli's pink kid evening bag, embossed with white flowers, shaped faintly like your grandmother's reticule

8. More of Schiaparelli's witticisms—this blue kid bag like an inverted stratosphere balloon. Enamel link handle

9. And this black box-calf bag with scooped-out sides

10. Suviane's pale blue velvet evening bag, suitcase-shaped and studded sparsely with brilliants, opens from either side





TONI FRISSELL

CRAZY WITH THE HEAT



Fine fantasy, this midsummer gamboling on the green—take nothing seriously but the costumes. First, above: A white chiffon nightgown and satin négligé printed with flowers. Bergdorf Goodman

Centre: A sample of how Birnam Wood comes to Dunsinane, with a pas seul thrown in for good measure, performed in a filmy beige nightgown and coat held with a bright twisted sash. Bonwit Teller

The Light Fantastic, or Frolic Out of Bounds. Left: A bluebell-printed chiffon gown. Jay-Thorpe. And white chiffon nightgown with red polka-dots (its coat is somewhere around); Hattie Carnegie

Opposite page: Playing to a gallery of daffodils, in a white sheer silk gown printed with orchid and cerise flowers. A box-pleated chiffon jacket gives the Winged Victory look. Bergdorf Goodman

BEST SELLER - LITERATURE OR LUCK?

THE output of books by heavy thinkers who know how everybody's business should be run is a continuous chain reaching from depression to depression. Several years ago, it occurred to the Publishers' Association to hire an efficiency expert to go and see what the various members of the Association were doing and tell them to stop. The expert made a detailed survey, wrote a report, and prudently collected \$30,000 for it. The publishers perused his findings with eagerness. They were informed that most of the books on their lists did not sell. In order to make their business profitable, they were advised to publish nothing but best sellers.

Evidently the expert assumed they had never thought of that. What they thought of the advice is not on record. At least, not in print. But the vocabulary which they have since accepted in general literature may furnish a clue.

Ask any publisher what makes a best seller, and he will reply with the candour of humility that he does not know. It is better not to ask an author. He will probably tell you anyhow, if you are not careful. For a reviewer to brave the question is an act so rash that only a reviewer would be capable of it. Nevertheless, after absorbing the best sellers of two decades in the order of their appearance, and digging into the public library to consult the dusty answers of still earlier years, we will take the chance. But please observe the strict limitations of the terms. This is an analysis, not a recipe. If I had one, I'd eat it myself.

Unless it is pure chance, as with the toss of a coin, there must be a common denominator in all books which achieve great popularity. In some significant respect they must be alike.

That doesn't seem to make sense. Take the best sellers as they spring to mind: *Main Street*, *If Winter Comes*, *The Bridge of San Luis Rey*, *Shadows on the Rock*, *The Little French Girl*, *Jalna*, *The Good Earth*, *Show Boat*, *Anthony Adverse*, *Goodbye, Mr. Chips*, *Gone with the Wind*. Or consider, in their time, the works of Gene Stratton Porter, Harold Bell Wright, and Zane Grey, who were once to be counted on for advance sales of fifty thousand copies and upward on any new novel, sight unseen, while the critics either ignored or smiled at them.

On the other hand, there is the problem of such distinguished authors as Joseph Conrad and Theodore Dreiser, whose books were completely unsaleable for many years, though highly praised by the cognoscenti; yet, long after their first editions had been "remaindered," reprints attained wide circulation. Somerset Maugham's first considerable novel, *Of Human Bondage*, sank like a plummet on its appearance; little by little it gained readers, and it is still selling. Samuel

Butler crowned a lifetime of obscurity with a posthumous success, *The Way of All Flesh*. If such books had no appeal when they were fresh and new, what mysterious transfusion occurred in the course of time to make them readable? They were not rewritten; nothing had been added or taken away. It was not even posterity reversing the verdict. The same public that had originally rejected them finally decided that they would do.

In figures, a best seller means anything from fifty thousand to a million copies. But to arrange them in mathematical order would prove nothing; some that are classed as literature would break even with others which never received serious consideration. Four of the titles listed are historical novels, but since the others are not, what of it? After *Main Street* made a hit, the Middle West was ravaged by authors as by the seven-year locusts, and they were about as popular.

Tragedy, comedy, realism, romance, rural and urban, exotic and homespun: one or another of the winners will fit each description, but not all of them. *Anthony Adverse* and *Gone with the Wind* might indicate that bulk is what the public wants, if it were not for *The Bridge of San Luis Rey* and *Mr. Chips*. On the other hand, if brevity were the soul of sales, how should the first-mentioned works, running to a thousand pages, get by? Then, if it is none of these things, what is it?

The answer is contained in each of them, but peculiar to none. It consists in the measure, not the specific elements. The secret of the best seller is that it provides *enough of whatever it is*.

A verbal exception must be noted. It is of no consequence whether the novel be the longest or the shortest in mere wordage. It needs only to be long enough for its own purpose. A novel of plot requires ample space to unfold a plenitude of events. *Anthony Adverse* and *Gone with the Wind*, depending on story interest, actually supply at least three times as much of that commodity as other novels of the same type. And nothing is allowed to get in the way of the action. The style is so inept, heavy, and pedestrian that any pause for reflection would be fatal. There is no delay. They lumber along steadily. Though a trivial motion may be described twice in a single paragraph, with slight variations, attention is never diverted from the physical progression. Repetition serves rather for emphasis. From motives of delicacy, the author of *Anthony Adverse* did fudge a bit on one occasion, while an indispensable episode occurred off-stage. It had to happen, else there would have been no hero; but asterisks are not action. The two characters immediately concerned were temporarily lost to view behind a haystack. A bee and a flower occupied the foreground. It was the busiest bee that ever substituted in fiction. (Continued on page 78)



BOURGES • CONDE NAST ENGRAVINGS

"BOY WITH CATS AND BIRDS" BY GOYA

This canvas by the Spanish master is in the great collection Jules Bache recently gave to New York. An article on the collection is on page 79

*For a country house-party
Green flannel jacket and silk pyjamas.*

*Flowered organza house-gown
bound with brilliant velvet ribbons.*

*Both from Hattie Carnegie;
I. Magnin, California.*



*Directoire jacket of crêpe over a
robe d'intérieur of vaporous cotton voile.
A red corselet belt on a
dress of hand-blocked muslin.
Both from Saks Fifth Avenue,
New York and Chicago.*





Great year for roses

Roses—flourishing everywhere, this summer—strew the skirt of this black crêpe dress, trim the collar of the jacket. Straw cart-wheel. Bonwit Teller; Martha Weathered; Bullock's-Wilshire

THEY do these things better in America—not the pontifical high teas of England; not the ritual dinners of France, but the informal type of entertaining. The food varies with the setting; the setting varies with the locale. But, from coast to coast, you'll find the most frequent setting is outdoors: a pool, a beach, a terrace, even a lawn or a porch. And no matter what preparation precedes the parties, they are given casually, with a feeling of spontaneity that is a definite part of the American summer.

The entertaining on Long Island is pretty typical of the sort you find in most American communities, where interest is centred chiefly around sports. Most of the big parties take place over the week-end, since Friday-to-Monday is the only time men are interested in parties. The huge Sunday luncheons go on all summer, and, for these, hours are elastic. Food is simple, but marvellously good. While there are buffet tables, there are also flocks of servants and always completely set small tables, so that people can be served quickly and get away for polo or golf or tennis.

Martinis, Old-Fashioneds, and tomato-juice usually precede lunch, with Scotch and soda and white wine during the meal. Delicious hot dishes, usually *spécialités* of the house (suggestions for several of these appear at the end of the article), are supplemented by cold meat or fish, and great bowls of salad. Desserts are invariably simple—ice-cream, rice pudding, *crème brouillée*, and almost always some delicious fresh fruits or berries.

Wherever there is a swimming-pool, activities centre around that. People come in about noon to swim, have cocktails around the pool, and stay for lunch. Or they come after tennis and golf (almost every one plays one or the other) to swim and stay on until about seven. Some places have play-houses with kitchens next to the pools, and one luxurious indoor pool is surrounded by beautiful dressing-rooms complete with hair-dryers and every sort of equipment, and there is a staff of servants on hand all the time to serve any one anything to eat or drink.

Cocktail parties aren't typical of Long Island, but there is a great revival of tea-drinking. During the season, the polo players keep rigorously in training, and they drink quantities of tea. The younger people love informal, impromptu picnics, and Jones Beach is a favourite haunt. Bridge is a passion, especially at Southampton, where Mr. Street's bridge classes are one of the events of the summer. And ladies' luncheons and "dove" dinners, followed by bridge, are the most popular forms of mid-week entertaining.

One amusing feature is the special "day a week" that some hostesses keep throughout the summer for the women whose husbands are in town all day, or all week. Thursday, tennis and swimming at one house; Tuesday, lunch and bridge at another. The guests come before lunch and stay all day.

At Newport, the smart world is divided into two equal parts—those who go to formal luncheons, and those who don't. The old guard still have the huge formal luncheons, with place-cards, and every one is very much dressed up. They go to church on Sundays, and then go to sit on Bailey's Beach. On Tuesday nights, every one turns out for the stock company.

The coming-out balls are the most glamorous parties of Newport. The sea makes a dramatic backdrop. The huge houses are a blaze of light; guests wander through the lighted gardens and dance indoors and out. Many people have their own greenhouses, where they grow white grapes and the lovely white lilies that make great Newport houses so fragrant.

The younger people, however, lead the most informal sort of life in the daytime, no matter how much they have to dress up at night. The very young ones love to go crabbing, and they picnic almost daily at Bailey's Beach. One stunt is for each person to take an individual picnic-box to save bother; then have the hot food sent down in the station-wagons—thermos jars of curry of lamb with rice, or lobster Newburg and hot coffee.

Clam-bakes are as typical of the American summer as Fourth of July, and they are still a feature of every Newport season, just as they are at Providence and along the Cape. The Newport Clam-Bake Club is famous for its bakes, the procedure for which is always as follows. (Continued on page 82)

FROM CLAM-BAKES TO BARBECUES

or America's summer taste

THREE MORE MONTHS OF SUMMER



NOW in July—with a month of warming-up weather behind you—summer is well established. And it's going to continue to be summer until September shows its heels, three months from now. That's why you need to take the season seriously and honour it with a few well-chosen clothes—mere stop-gaps will give out long before hot weather does.

Here begin six pages of strictly summer clothes, to carry you through those three months between spring suits and autumn furs. There are evening dresses, for music-across-water summer nights; crisp town clothes which you can wear on your holiday in the city, or if you live there anyhow, and beach clothes to help out the ones you probably bought even before Decoration Day. All of them make the most of your money, and you can find them in shops throughout the country. If you can not find them, write to *Vogue* for the name of the shop nearest you.

- **Left, a gingham-girl red-and-white checked evening dress of imported cloqué cotton that won't wilt in salt air. It has a red bolero. About \$40, from Best and Marshall Field**
- **First, opposite: Shirred white silk chiffon makes this ivory-tower dress, with a bell-shaped silhouette, a brief bolero, and a flare of red velvet for the sash. About \$50: Russeks or Neiman-Marcus**
- **Second, opposite: Cancel your packing frets with this black Enka Rayon jersey dress, simple and sleek as sculpture. It has a double-strap décolletage that goes down and down. About \$25; Franklin Simon**



HORST

VOGUE'S FINDS OF THE FORTNIGHT



SHOPS IN OTHER CITIES HAVE THE MODELS ON THESE TWO PAGES

Hurdle high temperatures with these cool dresses, both black, both of Paray silk-and-acetate crêpe, and both destined to go all over town. (Here, they're at Central Park Zoo.) Buy them for about \$30 to \$35. The two sun-shading hats are of leghorn, one natural, one square-crowned and black. Hats and dresses, Saks-Fifth Avenue, New York, Chicago

When your holiday routes you to the city, sightsee without simmering in cave-cool black dresses touched with white. Left, below: A button-down-the-front dress of Paray silk-and-acetate crêpe, with lingerie revers; about \$30. White toyo hat. Both: Saks-Fifth Avenue, New York, Chicago

Lunch at the Tavern on the Green in a non-wilting black dress of Du Pont Rayon crêpe, a town incarnation of the shirt-waist classic, Talon-fastened. White piqué collar. About \$10. Scoop-brim white ballibuntal straw hat. Hat and dress: Saks-Fifth Avenue, New York. Chicago

FOR THE NEXT NINETY DAYS





BEACH REFRESHMENTS

- Holiday reinforcements that will carry you through September:
A. A shrimp-pink dress of imported linen, for just taking the air along the shore. About \$23; Peck and Peck; Neiman-Marcus
- B. Giddy red, blue, green, and white stripes streak over this linen bathing-suit lined throughout in silk jersey. About \$7; Best
- C. For racing around or sprawling in the sun—this play-suit (two-piece) of Wamsutta's Lustercare. About \$11; Franklin Simon
- D. After a dip, slide into these yellow terry-cloth slacks and bush shirt. Or wear them aboard a sailboat. The slacks cost about \$7; the shirt about \$11. From Saks-Fifth Avenue, New York; Chicago
- E. Jantzen's diagonal-ribbed worsted suit in grey-blue with a wine and navy-blue crocheted belt. You can do tricks with the back straps. About \$7; John Wanamaker, New York; Philadelphia
- F. Trim as rigging, this Travelo maillot of white Celanese Cel-brook, with its separate wrap-around pleated skirt for your sedate moments. About \$11; Saks-Fifth Avenue, New York; Chicago

• ACCESSORIES: Straw hat (A), straw sombrero (C); Saks-Fifth Avenue, New York; Chicago. Wood-shavings hat (B), Plymouth Shops. Bags, left to right: White linen bag, Bloomingdale. Blue sail-cloth bag, Saks-Fifth Avenue, New York; Chicago. Navy-blue sail-cloth bag, Best; Marshall Field. Sandals off figure: First, burlap sandals. Second, white piqué sandals. Plymouth Shops.

• Shops in other cities have the models shown on these two pages





Herman Plaut's piqué flowers. Dotted cluster; Altman; Burdine's. Carnation; Lord and Taylor; Marshall Field. Morning-glories; Altman; Marshall Field. Capeskin belts: Top one by Criterion; Bloomingdale. Second, by Schaffer. Bonwit Teller; Marshall Field

Spring-board into summer with this cool town-and-travel dress of black Viscose alpaca, frosted with a white faille collar and cuffs and high-lighted with a patent leather belt. Dobbs' brimmed white toyo hat with black grosgrain ribbon. Lewis' white calf bag

CAROLYN MODES DRESS FROM ARNOLD CONSTABLE

BLACK PLUS WHITE





Top: Koret's lizard calf bag; Bonwit Teller; Marshall Field. Aristocrat's alligator calf bag; Saks-Fifth Avenue. Capeskin Novogloves, coloured fourchettes; Macy's. Kay Fuchs doeskin gloves; Altman. Kislav white doeskin slip-ons, radiating tucks; Best
Centre: Cool to the touch and cool to the eye, this white porcelain jewellery made of clustered little beads shaped like dumb-bells. To refrigerate dark dresses, choose among these: Two lengths of choker, double and triple bracelets, and clip. From Macy's
Left: Knox toyo flower-pot hat, banded in black. Calf belt; John Wanamaker, New York, Philadelphia. Volupté's white enamel carry-all and square compact, fresh as snow-fields; Altman and Marshall Field. White gloves made of water-moccasin skin; Mark Cross



HORST

MRS. ALEXANDER C. FORBES, whose singing at the St. Regis last season established her as one of the town's most popular chanteuses, in sheer black chiffon, with white buttons, a shiny black straw hat. Milgrim. Gold-and-diamond clip, bracelet; Tiffany and Company



MRS. WILLIAM S. PALEY, who has a great flair for interior decorating and has opened her own shop, also likes the coolness of black and white for town. Her chiffon dress has a pleated white front, and white banding the sleeves; her hat is Talbot's Panama



PRELUDE: MARGARET ANGLIN, IN COUNTRY TWEEDS, RETIRED FROM THE STAGE

Presenting a drama
of weights and measures,
starring the distinguished actress,
Margaret Anglin

LOST-

ERE is the story of that vital drama between Margaret Anglin, the protagonist, and Flesh, the antagonist. On these pages, as from a centre-aisle seat, you see and read the high points of this exciting siege, a struggle of eternal interest to every feminine audience.

The Star—After twenty or more years on the stage, during which she played most of the great Greek tragedies, travelled the country from festival to festival, playing the throbbing rôles of Medea, of Electra, Margaret Anglin left the theatre several years ago to relax into a domestic and sedentary life.

The Plot—During those domestic years, when her only concern with the theatre was sitting hours each day at her desk working on her compilation of data on Greek drama, she grew heavy, overweight. She put on many pounds and inches. They made no difference to her, happy in her charming, casual, formless tweeds. But pressure was continually brought to bear on her to revive the classical rôles that were being neglected on the American stage. The motion-pictures offered new lures. She was demanded for a stage revival of the older "Iphigenia." With the passion that she used to reserve for Euripides, she said, "I can't play those rôles any longer, and look like *this*." Then, as the offers became more insistent, she decided, "I will look so that I *can* play them." So began the heroics.

The Technique—By a dexterous twist, Miss Anglin out-maneuvred her antagonist. To her aid she called her physician, one of New York's important medical men. After a thorough examination, during which he discovered that she was in good condition, with the exception of the blows smashed home by her antagonist, he sent her to the Richard Hudnut Salon. There, she went into the hands of Ann Delafield, who became, from that moment on, that valuable stage device, the confidante, the friend who gives advice. (It was then that *Vogue*, with its eye on the call-board of all new productions, heard of this starring venture. Just as we take rehearsal photographs in the theatre, we took the picture of Miss Anglin, which you see on this page, on the day she started work.)

Production Statistics—At the beginning of the rehearsals for this drama of weights and measures, Miss Anglin found her weight staggering around the two-hundred mark. In three months, she had achieved a full loss of sixty-three pounds. She looked fifteen years younger. She had faded down (Continued on page 78)

SIXTY-THREE POUNDS



TEA-GOWN BY JESSIE FRANKLIN TURNER

BACKGROUND: APARTMENT OF JOSEPH MULLEN, ESQ.



CLIMAX: THREE MONTHS LATER, MISS ANGLIN IN A BERGDORF GOODMAN ENSEMBLE



SPECTATOR COSTUME: BERGDORF GOODMAN



HORST

HELEN VINSON IN "VOGUES OF 1938"

HELEN VINSON IN "VOGUES OF 1938", the forthcoming Walter Wanger opus, in Technicolor, that promises to be one of the cinematic high-lights of the season. Here, Miss Vinson wears one of the costumes designed for the picture—and for her blond beauty: a tea-gown of green-and-gold brocade over a slip of palest pink chiffon. (Macy's has adapted it in taffeta with chiffon.)

HOW TO SAVE YOUR FACE

(4)—Correct Its Defects

SHOULD you be one of those who can face a magnifying mirror without wincing, stop right where you are! This piece is not intended for the likes of you. For we are dealing frankly with the subject of minor skin imperfections that make such major nuisances of themselves in life—the large pores, the blackheads, the bumps. And because we feel that this is a subject that should be covered in succinct fashion, we are adopting practically a clinical approach.

To begin with, too few people realize what really causes these flaws in the skin. They aren't just a malicious gesture of fate; they are a definite result of what goes on, or doesn't go on, in your own system. The pores of the skin are the outlets of a complicated glandular system. It is through these tiny tubular exits that the natural oils are released onto your skin. When your system is functioning properly, when circulation is in good order, the pores do their work as part of a well-regulated machine and keep their proper minute size. When the machine gets out of order—when you are eating badly, don't have proper elimination, are run-down—the pores relax and don't function. The oils that should be released grow heavy, stay right in the little tubes and stretch them, and you have enlarged pores.

But enlarged pores don't just remain as such. They develop into blackheads or whiteheads. When the waxy substance in the pore reaches the surface of the skin, it attracts dirt and make-up like a magnet, and you have a blackhead, or a *point noir* as the French euphoniously describe it. If a blackhead becomes infected, it evolves into a pimple. If the wax-like matter stays just below the surface, sealed over with a layer of skin, there is a whitehead. Despite the fact that such things are a nuisance and are persistent, they can be gotten rid of, provided one is willing to expend effort and patience. (This counsel, incidentally, must be understood to apply only to minor skin troubles. Any one with acne or any recurring skin infection should consult a dermatologist and follow his instructions to the letter.)

Any attack against such difficulties should be started mainly from within on a dietary basis. Summer is a good time, anyway, to emphasize fruits and vegetables and salads in a diet, and cut down on sweets and heavy foods, and these are factors that react in a remarkably short time on the appearance of the skin. Also, drinking more water and fruit-juices and less alcohol makes you cooler and more comfortable in hot weather, and this is definitely important in getting your system in good working order, so that circulation is properly up and doing.

The other general phase of the attack lies from without, because the average skin that develops blemishes has slow capillary circulation, especially as you grow older, and local stimulus must be applied. Perhaps you hadn't considered soap and water under such a formal heading, but washing your face is one of the very best methods of getting up the circulation. Also, circulation creams and ointments are good corrective measures, because, by stimulating, they help the skin to throw off impurities. But what about the more immediate corrective steps for refining the surface of the skin, where the imperfections are all too evident to the naked eye?

The refining treatments that you give yourself to get rid of these imperfections should be carried on at night, before you go to bed. First, you get your face scrupulously clean. If you are such a devotee of cream cleansing that you won't omit it even for treatments, you can use the cream first, but be sure to follow it with warm water and soap or soap grains used with a facial scrub-brush or cloth of Turkish towelling, or special little cleansing packs. The friction and the heat of these help to soften and draw the impurities in the pores, so that they are easier to dislodge.

For blackheads, use what is known as a comedon extractor, which you can buy in any drug store. Sterilize the instrument (in antiseptic solution or in a match flame) and fit it over the enlarged pore, pressing out the secretions. When you have such treatments in a salon, the operators use their fingers protected with tissues for the pressure, but their fingers are trained to provide even pressure, whereas your own may bruise the skin. For whiteheads, a sterilized needle is first used to pierce the skin, and provide an aperture, before pressure is applied. During these minor operations, don't concentrate on one section of the skin and don't remove too many secretions in one siege.

When the manipulations are over, sterilize the skin with a lotion with alcohol content, and apply overnight one of the pore preparations that in themselves have antiseptic and healing ingredients. Resist the temptation to use a softening cream, even though you realize that the treatment has been drying. In fact, during the time you are getting rid of the blemishes, you may have to resign yourself to a certain dryness, because you shouldn't make use of any rich creams. If you want a powder foundation during this period, use one of the antiseptic lotions with a powder suspension.

- As always, we shall be delighted to supply names of specific preparations with which to carry out these suggestions. (Next article—Powder and Rouge.)

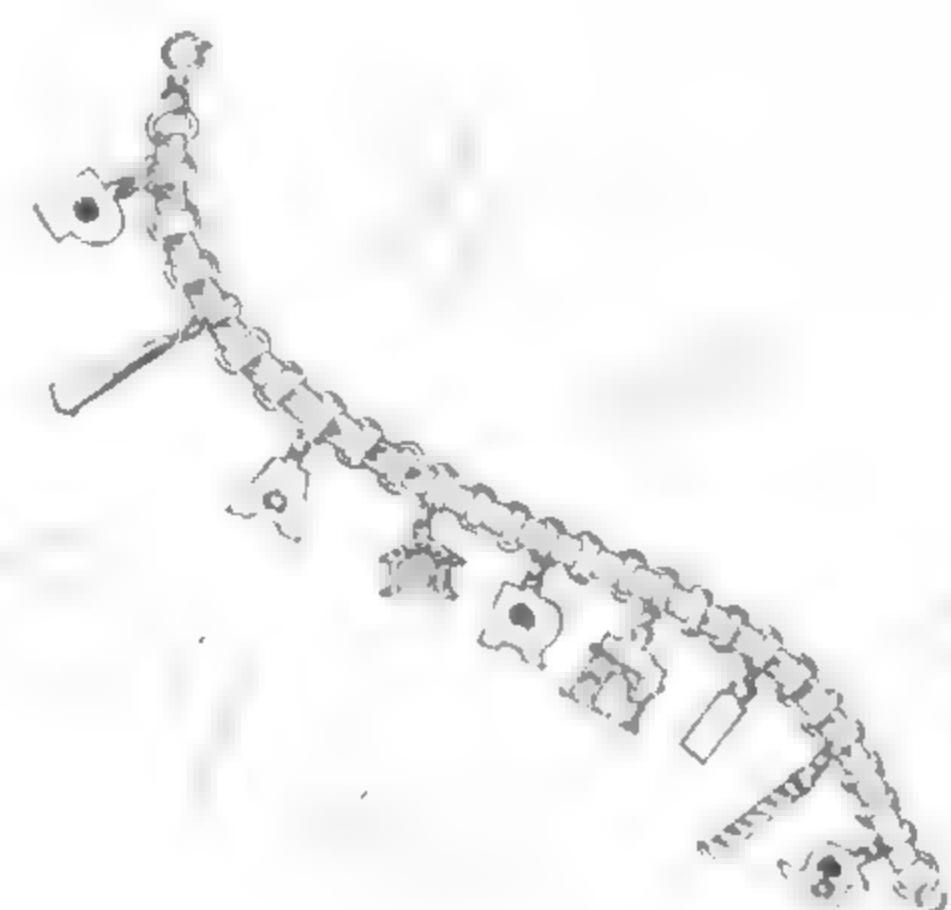
Shop-Hound illuminates the scene

ALL this is said in the carnival spirit. Find fun for the children at Shackman's, 180 Madison Avenue. Find quantities of toys and novelties—amusing travesties of things real—for a few dollars. For a beach party, there are pirates' hats, gobs' hats, beautiful shipwrecked ladies' hats.... also steamboat whistles, fog-horns, and Davy-Jones croakers. For your own daily masquerade, explore the sailors' shops on the water-front. At 70 South Street, they are selling West Coast dungarees in the most salubrious shade of light blue; about \$2.50. Rubber jackets, in sulphur-yellow, provide the new style note at the Fulton Supply Company, 89 South Street.

- Shop-Hound would encourage the latent designer talent in you. At McCutcheon's, you'll find a white cotton fabric with a vivid black grille-work pattern. Grille-work with a fresh coat of black paint. This is the Kaycraft Sportnub, Sanforized-shrunk, about 65 cents a yard. Make it up in a simple, short-sleeved princesse dress, such as you will find in a number of Vogue designs. Wear a wide-brimmed black hat; and coal-black suède sandals with a wrapped-toe effect. These cost about \$13 at the smart shoe shop of Lawrence Parker, 444 Madison Avenue. All of which ought to lead to midsummer coolness and distinction.



- Go West with the dude-ranch bracelet (above). Or wear it as compensation for a trip you've missed. Practically pure gold, about \$15, and very rangy; at Abercrombie and Fitch. Go East (from New York) with the Continental money-bag. One of the newest, nicest British imports, also at Abercrombie and Fitch. This is a suède folder with four zippered change-pockets flying different coloured tags to keep the nationalities apart, and a bill-fold divided into countries; about \$12.50. If your education is modern enough, you can spell out PARIS in the Paris Exposition bracelet, below. About \$5, at Macy's.



- In summer, especially, when you're both apt to be fretful, you and your infant will probably find yourselves going over to the No Pins-No Buttons school of thought. The Vanta baby garments tie with twistless tapes. Franklin Simon has the complete collection of these soft knitted garments, in the summer weight. There are nighties, shirts, vests, fitted diapers, and binders—all with the tapes. Feather-stitched wrappers, in white, pink or blue are nice to slip on after the bath. These cost about \$1, and give you an idea of the prices. The Vanta Electric bottle-warmer looks just like a small white porcelain flower jar. About \$1.25. and a very convenient thing to have.

- Summer is a time when you plan to catch up on your home-work. You can always plan.... For inspiration, look at the "Cries of London" series in Hiawatha needle-point, designed from rare and enchanting old English prints. Choose, if you can, between "Turnips and Carrots, Ho." and "Knives, Scissors, and Razors to grind." The figures are already done in petit-point, and the background is underlaid, ready to be worked over in yarns. These yarns come with the piece, at Altman. About \$23.50 each.

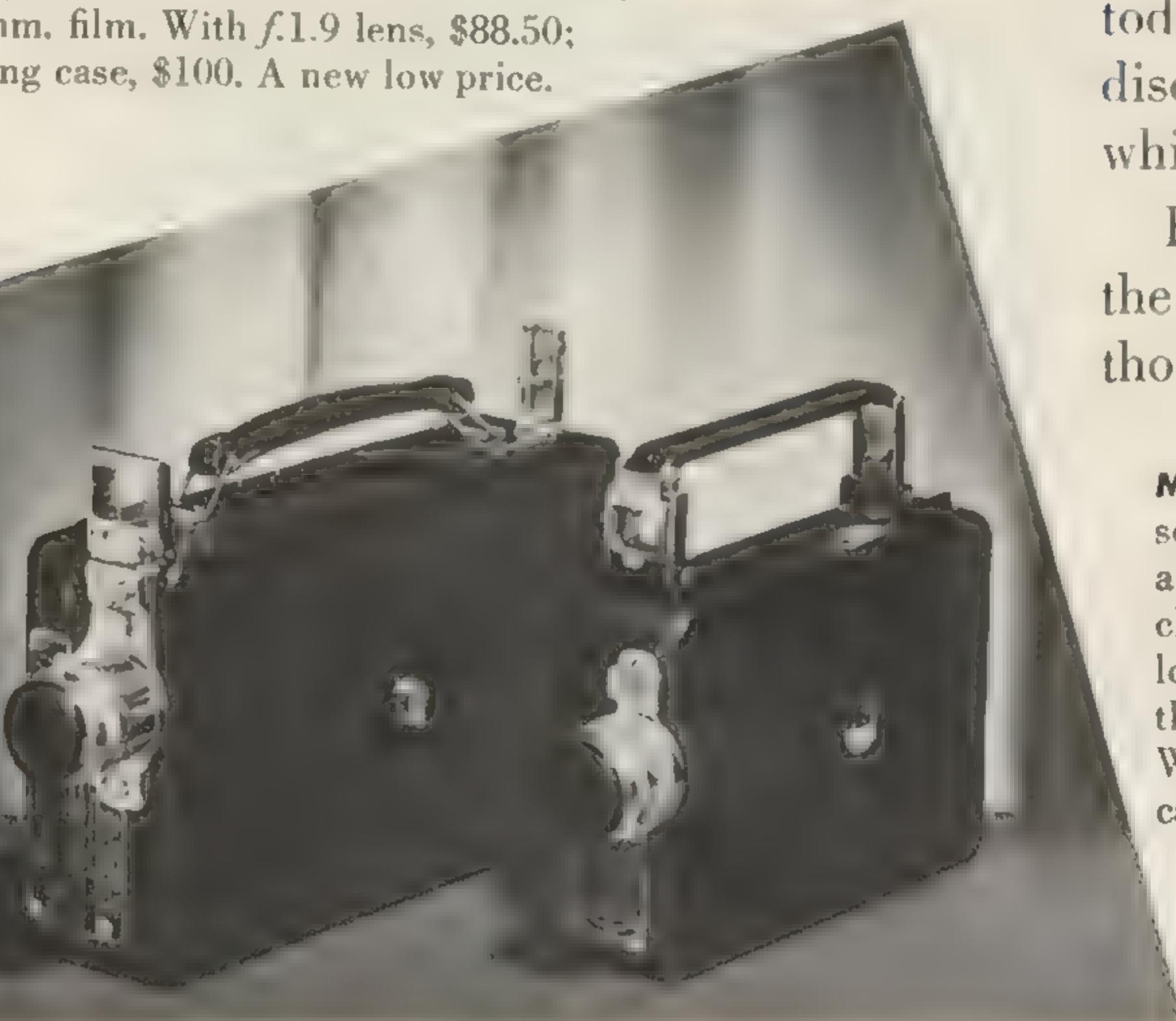


- Don't be surprised that this is a straw jacket, right. (I'll be telling you about glass slippers, next.) More comfortable than a hair shirt—the slipper-satin lining sees to that. Very smart in dark colours for summer evenings, with or without a hat. Very appealing in pastels. Saks-Fifth Avenue has these in several versions; some with short sleeves; about \$23.... And here's a modern note gleaned from a letter-paper department at Saks: included among the symbols on their country-house paper is an airplane, with the landing-field address. A reviving interest in these symbol papers indicates that Americans are turning more and more to the country.



Happy Days

CINÉ-KODAK "K" is the world's most widely used 16 mm. home movie camera—it's so simple, yet so fine. You get clear, brilliant movies at the touch of a lever. Performs beautifully for the beginner, and, as your skill increases, responds to every exacting demand. Loads with full 100 feet of 16 mm. film. With *f*.1.9 lens, \$88.50; including case, \$100. A new low price.



SWIMMING, diving in the surf of some wind-swept beach... or outward bound on the deck of a boat... Tramping across country with a dog and a gun...

Or even just pottering around the garden, having fun with the children, watching your adorable baby as he toddles about on an endless tour of discovery... Your happiest days—which are they?

However they come about—they're the best part of life. Thousands upon thousands of people today are keep-

• • •
MAGAZINE CINÉ-KODAK loads in three seconds. You don't touch the film. It comes in a magazine. Just slip the magazine into place, close the camera cover and shoot. Effortless loading is only one of six new features in this remarkable pocket-size movie camera. With fast *f*.1.9 lens, \$125; including carrying case, \$137.50.

**Tens of thousands
are keeping them forever
with a home movie camera**

ing them forever with a movie camera.

Home movies are the great new thrill all the world's discovering. Eastman's finest home movie cameras—Magazine Ciné-Kodak and Ciné-Kodak "K"—make it easy and simple for anyone to make home movies.

FULL-COLOR KODACHROME. And now you can get the thing you've longed for as the sheer perfection of picture taking—movies in full, natural color. These 16 mm. cameras give you either black-and-white or color movies. For radiant, glowing, life-like color—just load your camera with Kodachrome, Eastman's wonderful new color film. No fuss, no extra equipment, simple as black-and-white.

Drop in at your dealer's today—let him put both these cameras through their paces for you. He has some great reels to show you... Eastman Kodak Company, Rochester, N. Y.



THE Riviera Make-up

by **HELENA RUBINSTEIN**

Straight from the sun-kissed shores of the Mediterranean, Helena Rubinstein brings you now the loveliest new make-up ever introduced—Riviera Tan Make-up.

All honey-gold and glowing highlights, the Riviera Tan Make-up is all things to all women. It tints your skin to coppery beauty, flatters your loveliness, accents your youth. If you are sun-bronzed, it gives a satin lustre to mellow skin tones. If you're fair and wish to remain so, Riviera Tan permits you to look softly glowing or lushly sun-tanned just as you wish, for when evening comes, you simply remove it, and there you are, a pastel portrait in blush and cream.

Riviera Tan is a smooth, fragrant, flattering cream. A little, and the faintest sun-warmed blush tints your beauty. A little more, and you have the look of a golden goddess. 2.00. With it, Riviera Tan Powder, soft, cool and moisture-proof. 3.00.

Red Geranium Rouge for your Riviera Reverie, a cool, cool pink-blush. Cream or compact, 1.00, 2.00.

Red Geranium Lipstick, clear, scarlet. 1.00, 1.25, 1.50.

Luminous Eyeshadow, Emerald for exotics, Blue for coquettes. 1.00. Persian Mascara, Blue or Black. 1.00.

When Evening Comes—

In your ice-toned satins, the Riviera Make-up is exquisite. In your floating chiffons, perhaps you'll go

romantic. Then, change your foundation first.

Town and Country Make-up Film or Lotion, guards your youth, flatters your beauty, conceals the tiniest flaws in your skin. In Peachbloom or Terra Cotta. 1.50.

Red Raspberry Rouge, a muted Crimson. Cream or compact. 1.00, 2.00.

Red Raspberry Lipstick, with the richness of wild berries. 1.00, 1.25, 1.50.

Luminous Eyeshadow in Blue or Blue-Green for starry eyes. 1.00.

Persian Mascara in Blue, Blue-Green or Brown. 1.00.

Remember Your Daily Beauty Care

Herbal Cleansing Cream Special 1.50

Skin Clearing Cream 1.00

Skin Toning Lotion 1.25

And when in the sun, Sun Tonic to help you tan to a beautiful bronze without burning. This soothing, cooling preparation keeps away insects too 1.00, 1.75

Or Anti-Sunburn Cream, to protect your precious skin and keep you fair as a lily 1.00

Helena Rubinstein preparations are available at her exquisite salons, and all smart shops here and abroad.

Copr. by Helena Rubinstein, Inc., 1937

Helena Rubinstein

SALONS: PARIS . . LONDON . . CHICAGO . . BOSTON . . DETROIT . . LOS ANGELES . . SAN FRANCISCO . . TORONTO

DISCOVERIES IN BEAUTY



Helena Rubinstein's newest vanity-cases and lipsticks are in a lovely range of summer colours

BY now you have decided that you are going to keep your tan very light, or you are resigned to a transition period before you go on to deeper shades. In either case, you need a transition shade of powder, or your new colour will look unattractive. Pond's has provided such a shade in the new Summer Brunette tone. It isn't really a sunburn shade (the Pond's Sunlight shades provide those), but it is exceedingly flattering to skin with a little added colour, and it will prove a splendid all-summer shade for many, because it seems to become blondes, as well as brunettes. Those handsome Pond's jars, with the peacock-blue screw-on tops, have become bywords for every occasion when you want a powder jar that won't spill.

Charbert's new little bottle of "Of Thee I Sing" is one of those perfect things to present as a week-end *cadeau*. It looks so gay and charming in its drum box, and it is such a good scent that it has all the cachet of a much more impressive gift. Also, it is a good bottle to take travelling, because its little round top screws on and never lets a drop drip.

As if it were not enough to keep his clients' hair irreproachably healthy and groomed, Edmond, Queen Marie's Beautician, has created a Plastic Rejuvenation Set, consisting of two facial preparations that are a complete and effective daily treatment. The first of these is a porous, quick-drying substance that opens and then lubricates the pores, dissolving the accumulations, leaving the skin immaculate, and also working as an antitoxin to any acidity present.

The second half of the treatment is a skin food, concentrated in the extreme, to replace the deficit of fat elements that keep contours young and firm. Every busy woman knows that the skin pays visibly and constantly for nervous strain, and the Rejuvenation Set is contrived to keep it cared for in a busy world. The treatment may be had at the Salon, at 24 East Fifty-Fifth Street, or the preparations may be used at home.



ANDERSEN
A golden plume has a festive effect on the new Kathleen Mary Quinlan ivory cases and lipsticks

Houbigant Country Club

Tribute of Paris to the smart new world of the Country Club. A fresh, modern perfume to wear next to your skin for the day—persistent even after your shower—still charmingly in evidence all through the evening. Perhaps the most lasting perfume ever created—and certainly one of the most distinguished.

\$12.50 \$7.50 \$3.75



BEST SELLER

(Continued from page 54) Even Dr. Watts, who first commended the excessive industry of bees, would have been willing to call it a day or change the subject in the face of such an extreme example.

In *Gone with the Wind*, Scarlett O'Hara is depicted as the ruthless type of female who uses other people to advance herself. She is bound to get on, by any means available; and being a respectable woman, a husband is her traditional resource. The average woman in fiction has to make what she can of one husband. Scarlett acquired three in succession, and worked each of them to a standstill.

Superficially, it may seem that *The Bridge of San Luis Rey* will not conform to the above classification. Isn't it a novel of action? No, it is not. It is a statement of a philosophical or theological concept, a consideration of the meaning of our mundane existence. It propounds the problem whether every human life exhibits an intrinsic pattern ending with fulfillment. If this is so, death should bring out the design, like the resolution of a chord. The evidence is presented, and the conclusion left open to conjecture. But the case is not stated once only. It is reiterated no less than seven times, in as many lives. By skilful concentration, the seven approaches, through different characters, are compressed into about half the space of the ordinary novel; thus the effect of the solemn interrogation is deepened.

HERE IT IS SENTIMENT

Mr. Chips and *If Winter Comes* are sentimental. Scores of sentimental novels are addressed to oblivion every year. By comparison with such unavailing efforts, the two mentioned are as saccharine to sugar. They are saturated solutions. The hero of *If Winter Comes*, Mark Sabre (by the way, all fiction characters named Mark are noble souls; a villain named Mark is simply unthinkable), is one of those unselfish men who get picked on. Every one picks on him. His wife is a bore and a shrew. His friends go back on him. When he does well on his job, some one else takes the credit. Undeserved misfortunes befall him so regularly that after awhile one realizes he couldn't meet a rabbit in the open field but it would bite him.

Sentiment is likewise the important ingredient in *Shadows on the Rock* and *The Little French Girl*. Both also celebrate the triumph of virtue. Elsie Dinsmore in Quebec, a rival novelist unkindly called the child in *Shadows on the Rock*. She is a very charming synthesis of the approved qualities of all gentle little girls: dutiful, amiable, industrious, well-mannered—sugar and spice and everything nice. She does not grow up in the book. She could not; the image would be shattered. But *The Little French Girl* is the same *jeune fille bien élevée* at eighteen; and she, too, does not and can not advance beyond that age. Her career closes suitably and permanently when she attains the proper goal of the innocent maiden by winning the love of a good man.

Though it is invidious to put Miss Cather in the same category with Gene Stratton Porter, Harold Bell

Wright, and Zane Grey, none the less it was as champions of right that all four reached the great heart of the American public. Miss Cather is remarkable as having gained by desert two separate reputations, as artist and popular moralist. The really popular moralist is a dealer in black and white. There must be no compromises, no dubious shades of grey in conduct, for the main characters. Minor persons may be weak or eccentric, for comic relief or pathos; but, on the whole, every one must get what is coming to him.

Show Boat and *Jalna* owe their fame to a strict observance of conventions of another kind. They are exhaustive compendiums of fictional cliché—stock characters, stock situations, stock phrases. They ring the changes of the Victorian second-rate novel as conscientiously as a thesaurus.

By its title, *The Good Earth* gives plain warning what it is going to be about; and isn't it just? Wang the peasant goes through famine, war, migration, and domestic afflictions, but he never loses sight of the humble patch of ground where he was born and intends to be buried. If you don't realize long before the end that the man close to the soil is the enduring human type, whose fault is it? Certainly not Mrs. Buck's. She tells you that she is going to tell you, and then she tells you, and then she tells you she has told you. That book, the reader exclaims with satisfaction, is about a farmer. You can't fool the reader just by calling somebody a Chinaman.

In the same manner, *Main Street* sticks to its theme so relentlessly that it projects that commonplace thoroughfare into infinity. When the perspective had been established, it didn't matter if you never finished it. You couldn't anyhow. It has not yet come to an end. *Main Street* has become history. You may not remember any of the people who lived on it, but that is equally immaterial; they are simply the people you know. You meet them every day. For awhile it seemed as if you never met any one else.

WINNERS BY PRESTIGE

The riddle of the belated best sellers, such as Joseph Conrad and Theodore Dreiser, is not very difficult, when the quantitative test is applied to the right factor. They arrived, at long last, on accumulated prestige. The critics put them over.

In short, if enough critics say the same thing often enough, they can make a best seller out of an author who is good enough to induce them to do so. Aside from that, both Conrad and Dreiser give uncommonly full measure of their own. Dreiser as a realist was capable of throwing in a Chicago street directory when he wanted to take his characters for a drive. If he wrote a murder trial, he included exhaustive biographies of the judge, the attorneys for prosecution and defence, the twelve jurors and the janitor of the court-house. When Conrad was "doing" an imaginary South American city, he worked his way up or down from the boss stevedore to the temporary president of the nominal

(Continued from page 70) ten inches from bust to hips. (All this loss was managed without creating one hollow or one single sagging line of the face.) You see her at the climax of her triumph in the photographs on page 71, in the Bergdorf Goodman costumes, which she will wear in the new English comedy she is to play this summer.

Production Schedule—Five hours of every day, six days a week, were spent in the Richard Hudnut Salon during the first part of this reducing drama. A half-hour of reducing exercises. Half-hour of Du Barry reducing bath. One hour of scientific Swedish Body Massage. Half-hour of hospital corrective exercises for posture. Half-hour Scientific Scalp Treatment, with special massage at termini of facial muscles. Hour-and-a-half Face Treatment in Du Barry Beauty Angle Chair.

Each day included home work. One hour walking around reservoir in Central Park, with a pedometer registering distance—one hour of lying in the Beauty Angle position, with the feet higher than the head, lubricating cream on the face. (During this time, Miss Anglin read, and an incidental development was the increased strength of her eyes.)

Diet was carefully supervised throughout the whole treatment. The elimination diet was prescribed for the first week and a few days for each following month. (Since this is a helpful diet for any one who is warding off pounds to adopt for one day a week, it is published here complete.)

Advice to Aspirants—Do not undertake a reducing régime except under

medical supervision. Do not undertake it at all unless you are willing to give the necessary time to it and will stick to it. It is a waste of every one's time if you only do it half-way. Don't fuss at the necessary restrictions, and don't talk about your deprivation to your friends. They will be delighted with results, but bored with tales of your self-control.

SPECIAL ELIMINATION DIET

1 HOUR BEFORE BREAKFAST
3 glasses of cold water followed by exercise
BREAKFAST
2 whole oranges; eat thin white skin
Black coffee
11 O'CLOCK
Eat 2 whole oranges
1 O'CLOCK
1 cupful of either "Savita" or "Vegex" Bouillon, or one bowl of clear vegetable soup (no meat stock)
1 sliced tomato
2 whole oranges
3:30 O'CLOCK
1 large glass tomato-juice (no seasoning)
2 whole oranges
6 O'CLOCK
1 whole grapefruit on half-head of lettuce, with mineral oil dressing made with lemon-juice and dry mustard
6 stalks celery
1 cupful of vegetable bouillon or clear vegetable soup
BEFORE BED
1 whole orange

When a client at Richard Hudnut's has achieved the desired reduction of weight, Miss Delafield sends her out with a copy of the following, tucked firmly into her hand.

FOR GENERAL HEALTH

1 high-ball glass of tomato-juice a day
1 high-ball glass of orange-juice a day
1 high-ball glass of pineapple-juice a day
1 large dinner-plate of raw fruit salad daily
1 large dinner-plate of raw vegetable salad daily

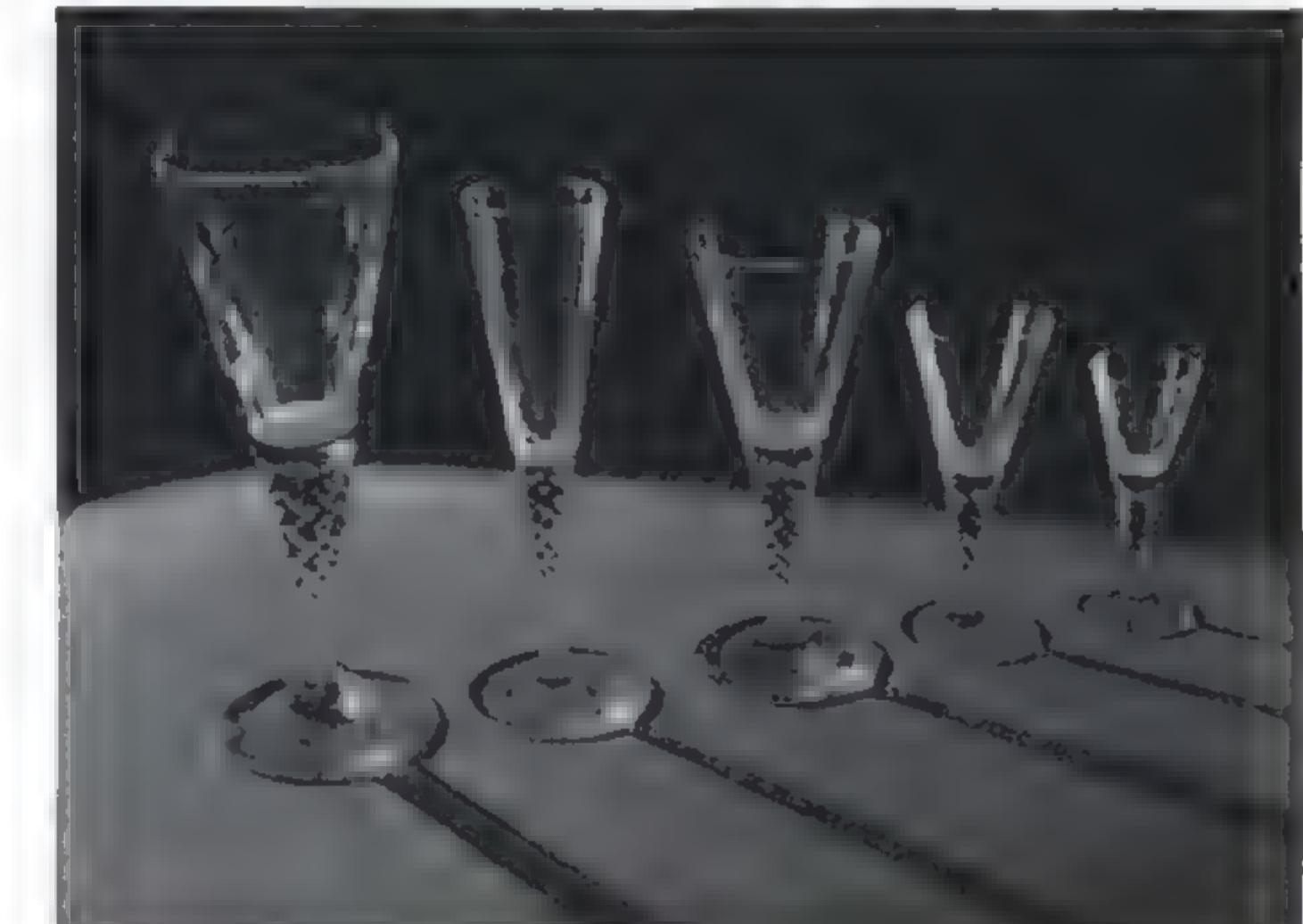
Make luncheon dessert two pieces of raw fruit
Make dinner dessert one large dish of stewed fruit
Apart from this eat anything you like

DRINKS ALL AROUND



Flowers drink from glass links, filled with water, which doesn't spill. This is the "Conversation bracelet," designed by Irene Hayes for the Pan-American Exposition in Dallas

For your summer drinks at their coolest and most translucent, Alfred Orlit imports from England these hand-cut lead crystal glasses, with a beehive cut in their slender stems



NELSON

THE BACHE COLLECTION

(See the reproduction of Goya's painting, "Boy with Cats and Birds," on page 55)

By Frank Crowninshield

A LITTLE more than a year ago, the art collection of Henry Clay Frick was turned over to the people of New York. A few months later, Andrew W. Mellon, a lifelong friend of Mr. Frick's, followed his lead and presented to the nation the most valuable group of pictures ever collected by a private hand.

And then, in April of this year, Jules S. Bache, the New York banker and collector, gave to the State of New York his house at 814 Fifth Avenue—seven blocks from the Frick Museum—and his collection of art, appraised by experts at nearly twenty million dollars.

The canvas by Goya, reproduced on page 55 of this issue, though less important than some of the masterpieces in this Collection—Raphael's portrait of Giuliano de Medici, for example, or Fragonard's "Billet Doux," which the owner has lent to France for the period of the Paris Exposition—is indubitably the most popular.

The gallery includes a wide variety of treasures: reliefs by the Della Robbias, a great collection of Limoges enamels, a bust by Houdon, a sculpture by Donatello, a fine set of Flemish tapestries, a Beauvais fabric designed by Boucher, historic canvases by masters like Velasquez, Raphael, Ghirlandaio, Crivelli, Franz Hals, and Botticelli. There are also three Rembrandts, three Fragonards, two Vermeers, three Holbeins, two Memlings, two Davids, three Titians, three Romneys, two Sir Joshuas, two Gainsboroughs, and a very fine Watteau.

On the third floor of the house, in what is really Mr. Bache's den, there is a collection of diminutive Flemish pictures which are certainly the finest group of the kind in America.

The history of Mr. Bache's famous Watteau—a picture that reveals a group of French comedians, in costume—is that it was originally the property of Voltaire and presented by him to Frederick the Great of Prussia. From Frederick, it somehow descended to the late Kaiser of Germany, from whom it was purchased by Lord Duveen and, later, sold to Mr. Bache. Four of the Italian paintings—a Bellini, a Cosimo Tura, a Ghirlandaio, and a Madonna by Crivelli—were bought, *en bloc*, by Mr. Bache, in 1928, for the announced sum of \$1,000,000.

GOYA'S "BOY WITH CATS AND BIRDS"

Our portrait of the youthful Don Manuel Osorio di Zuñiga, with his pets, offers an example of Goya's brilliant colour sense, and his gift for recording the spiritual qualities of his subjects. This picture of the little princeling, with his cats, his magpie, and his song-birds, was painted in 1784 in Goya's thirty-eighth year. It is just a little under life-size and was, at one time, in the collection of Henry Bernstein, the French playwright.

Goya—or Francisco Goya y Lucientes—was the leading Spanish painter, etcher, and designer during

the last quarter of the eighteenth and the first quarter of the nineteenth centuries. He was born into a family of quite humble origin, in the Spanish province of Aragon, in 1746.

He studied in Madrid and then migrated to Italy, where he settled himself in Rome, applying himself diligently to his crayons and paints—sharing the friendship of David, then the most promising of the French painters—and developing so astonishing a talent that, when he finally returned to Madrid, he brought about the rebirth of Spanish painting, dormant since the death of Velasquez, a century earlier.

His first important commission came to him, at twenty-six—some frescoes for the ceiling of the Church of Santa Maria at Saragossa. His second commission was the creation of ninety-two designs for the royal manufactory of tapestries at Santa Barbara. In 1799, by virtue of a royal dispatch from King Charles IV., he was appointed the chief court painter of Spain, with, as the records say, "a yearly stipend of 50,000 *reales de vellon*, and 500 ducats for carriage expenses."

HIS FIRST VISIT TO PARIS

In 1822, he visited Paris for the first time. With the exception of a short visit to Madrid, he passed the rest of his life in France, principally at Bordeaux, where he died, in 1828, at the age of eighty-two, leaving behind him a noble and almost unequalled gallery of portraits, etchings, drawings, designs for tapestries, and satirical cartoons. His effect upon modern art has been profound, Delacroix and Manet—among other masters—having been strongly influenced by him.

Among his painted portraits, the group in the Prado, of Charles IV. and his family, is probably the most renowned, followed closely by his famous double portraits of "La Maja," painted in 1800, and representing the same beautiful young woman, nude in one of the canvases and draped in the other—the poses in each being identical. There is, in New York, at the Hispanic Museum, an arresting portrait by him of the Duchess of Alba, whom he painted many times and whose name scandal has often linked with his own. In fact, it was the Duchess who was supposed to have posed for the two famous "Majas," whether *vestida* or *desnuda*.

Of Charles IV., he painted no less than nine portraits; of Maria Theresa, he painted ten; of King Ferdinand VII., seven; of the Duchess of Alba, seven; of Charles III., five; of the Infante Cardinal, five; and of himself, twelve. In all, he painted three hundred and fifty portraits.

He was an etcher, aquatintist, and lithographer of the very first order. He was also renowned for his *genre* paintings—a varied and lively gallery of bull-fights, fiestas, soldiers, mendicant players, duels, strolling musicians, and bravos of the town.

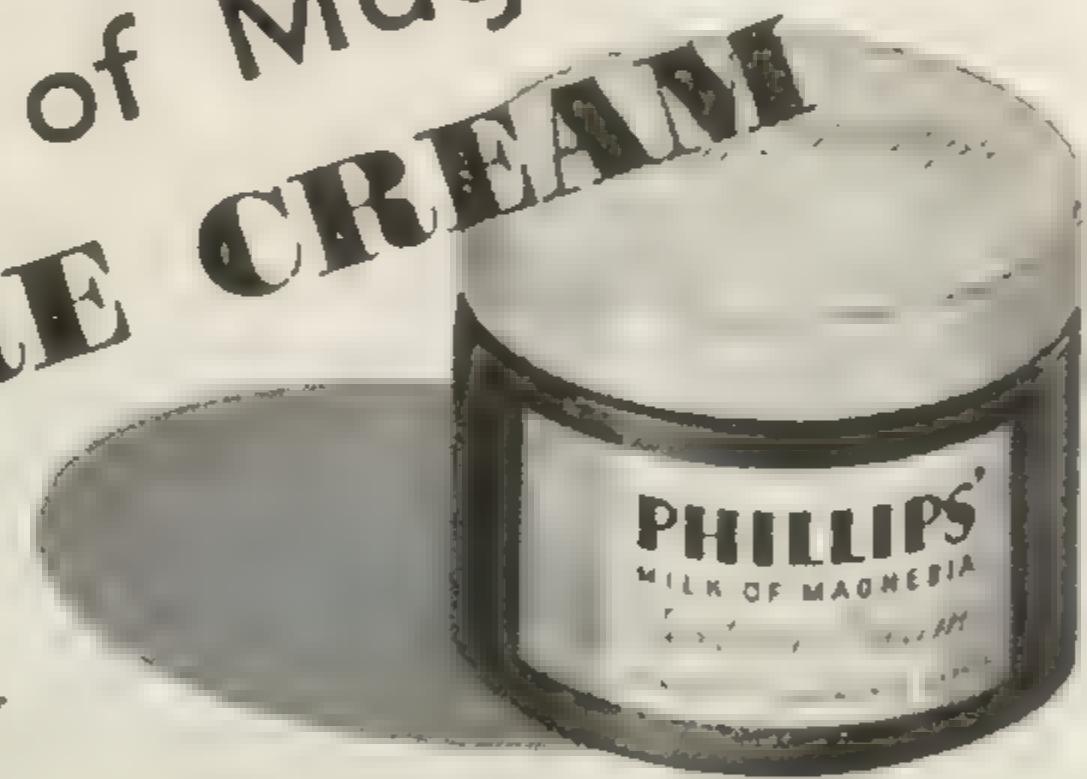
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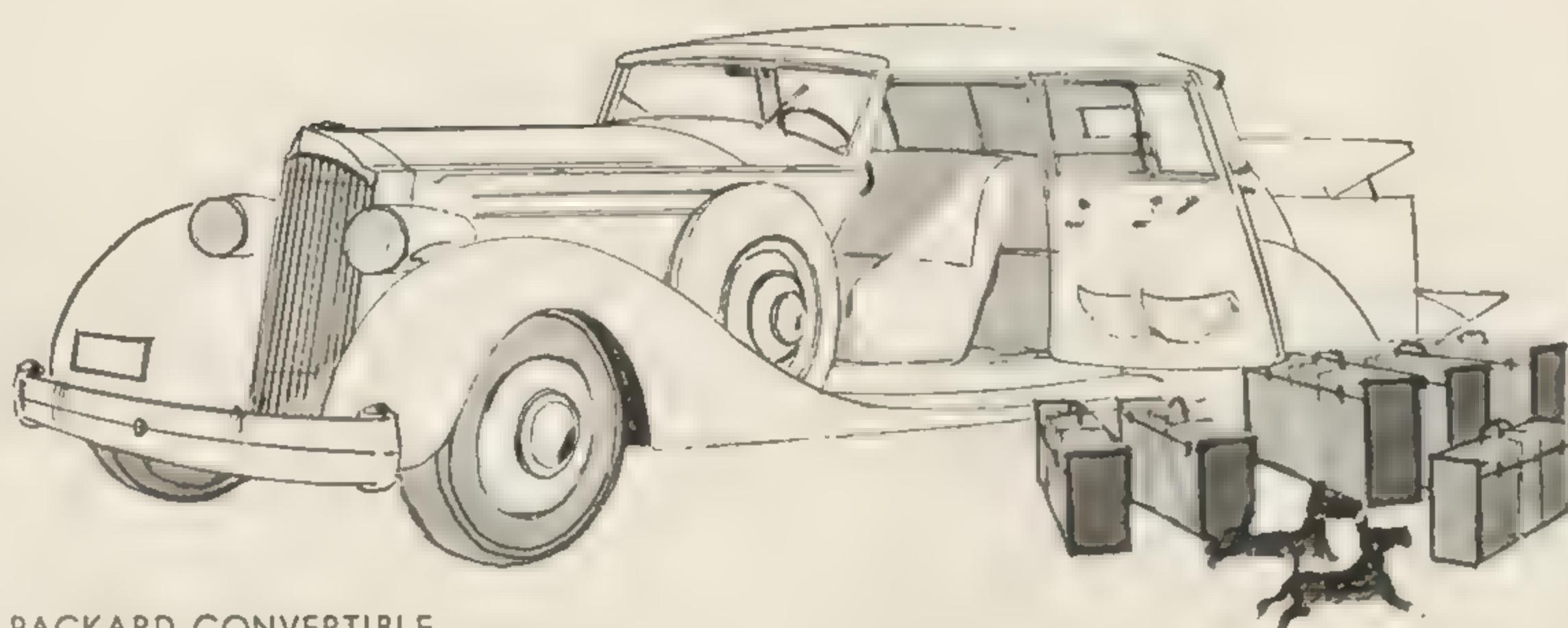
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Gay blossom-sprays for the smart salute to Summer!
 Nosegay colors on sheer Irish linen, hand-rolled hems.
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BAGGAGE AND BRAINS

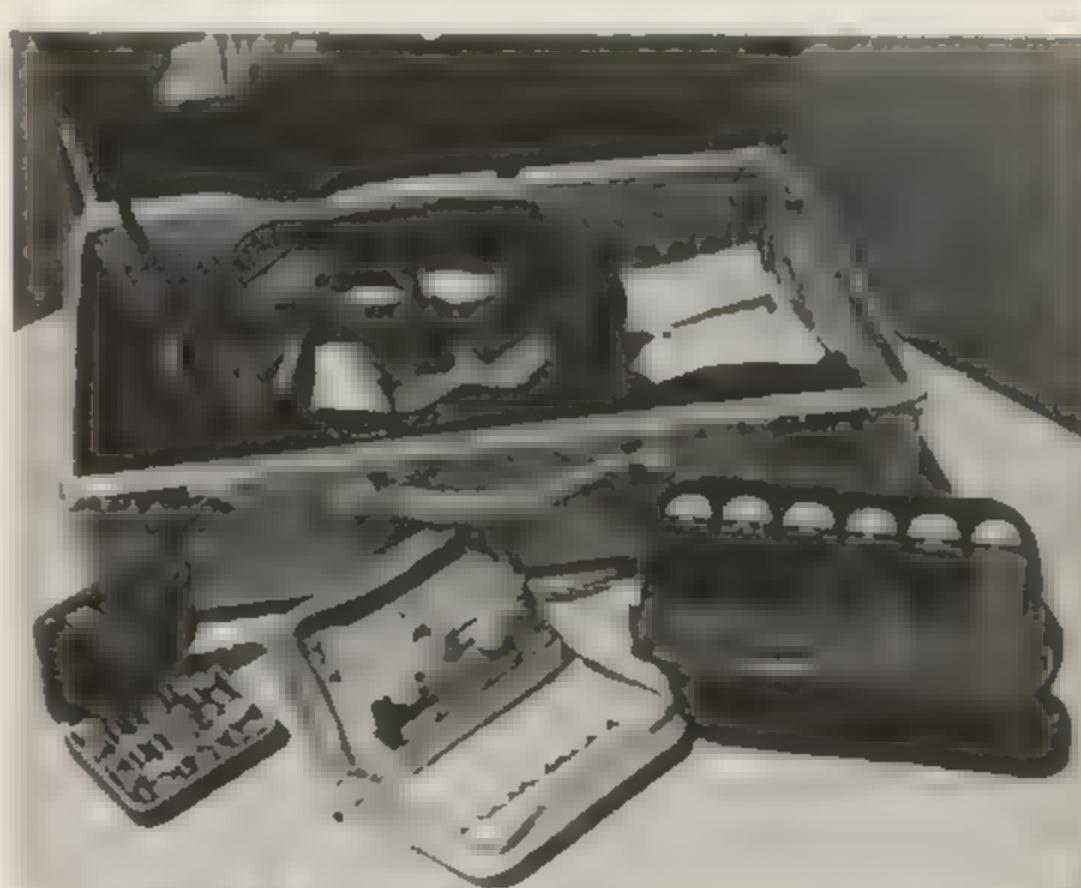


PACKARD CONVERTIBLE

TWO years ago, Mrs. Charles Newbold Welsh, of Philadelphia, and her stepson, Mr. Charles Newbold Welsh, junior, went abroad with Mr. and Mrs. Grenville Montgomery. They motored in Mrs. Welsh's car, and they came back friends—but they look upon that fact as proof that miracles do sometimes avert almost certain disasters looming up from a given cause. The cause, in this case, was not one of temperaments. It was luggage.

Mr. Welsh observed quietly, one day, that if he had once more to lift out eight week-end cases, four small ones, ten wraps, one case of fishing-rods, one of guns, and three cameras, in order that four people might brush their teeth and go to bed, he would empty each and every article into the road, and drive away. Mrs. Montgomery answered, kindly, that if she had once more to get out of the car at the end of the day looking like the witch from "Hansel and Gretel," after eight hours of sitting with her feet on a bag and her knees into her chin, she would rather not get out at all, but would just mould there permanently.

Curiously enough, they decided to take a similar trip this year! It is



irrelevant here to dwell upon the extraordinary recuperative powers of the human body and spirit, but it is impossible not to reflect upon it with awe, for a moment. What Mrs. Welsh reflected upon was the luggage and its disposal in the car.

The dilemma, she realized, separated itself clearly into two decisive horns. There was not adequate space in the car for luggage, and there was too much luggage.

She first took up the matter with Mrs. Montgomery. What was the minimum to which they could cut down?—she wanted to know. Here was Mrs. Montgomery's own field. For years her friends have asked her advice on clothes for every setting, and she tackled the problem with rapture.

She retired with their itinerary, like an astronomer to his tower, and emerged with her calculations. One

very large bag, and one small bag apiece would do it, she said, with some allowance for extra wraps. That was all Mrs. Welsh needed to know. She, too, retired with paper and pencil and a sketch of the car, emerging only once to ask if the bags had to be the same shape. "No," said Mrs. Montgomery, and Mrs. Welsh retired again. She made her calculations, and went to the Packard engineers. They carried out her scheme.

There is a back compartment, as standard equipment of the car, to hold the extra tires and tools. Mrs. Welsh and the engineers removed the tires to the front. They had made, instead, for this compartment, the two large bags for the men—one bag 36 inches by 17, and 7 inches deep; the other, 33 inches by 16, also 7 inches deep. These lie flat, one above the other, and leave room for tools.

The luggage rack beyond this compartment—out over the back of the car—holds what looks like a trunk, encased in a beige water-proof cover, with a slide fastener up one side, across the top and down the other side. The two large bags for the women stand upright in this, and slide in and out easily. These bags are 33 inches by 16, and 12 inches deep.

The two small bags for the men were made 17 inches by 13 and 6 inches deep, to fit into the space between the top of the back seat and the back window; and the women's small bags, 24 inches by 13 and 7 inches deep, were measured to fit exactly across the doorways of the back of the car. Two small black garment bags, hung across the rack for car robes, hold the extra wraps, and two large quilted black taffeta knitting-bags, without any wood or metal clasps, are for raincoats, rubbers, scarfs, et cetera.

Mrs. Welsh and the engineers acknowledged defeat only at the hands of Mr. Montgomery's guns and rods. These have had to be shipped ahead. But they overcame this passing chagrin by an extra spurt of ingenuity. They had the big bags made up in aeroplane cloth, so that the labour of slipping them in and out of their places would be as light as possible. The small bags, which go inside the car, were made up in cowhide, in a soft ivory shade, and they are light, too. The containers for cold-creams, et cetera, in the women's overnight cases, have been made up in aluminum, also for lightness.

Mrs. Montgomery first went over their itinerary, with the range of climate in mind. It is a fairly comprehensive one, including Cherbourg,



By Emily Kimbrough

Caen, Orleans, Lyons, Monte Carlo, Milan, Pisa, Rome, Naples, Perugia, Siena, Florence, Bologna, Venice, Ragusa, Sarajevo, Belgrade, Budapest, Vienna, Salzburg, Munich, Stuttgart, Heidelberg, Bad Nauheim, Eisenach, Weimar, Berlin, Hildesheim, Bremen.

She realized, obviously, that almost every sort of climate would be encountered, and that they would be away from May until nearly the first of October. But she also knew very firmly that none of them wanted to travel drearily. They wanted enough clothes, and enough for every sort of occasion. They could not, however, let themselves be carried away by dreams of a series of completely differing costumes *de jour* or *de soir*. There would have to be an economizing link—the firm link of identical accessories.

They decided, therefore, to use black as their basic colour. They allowed themselves one colour deviation, in order, Mrs. Montgomery explained, to keep from going mad. She chose Coronation-red, and Mrs. Welsh chose shades of brown. Mrs. Montgomery included:

3 black dinner-dresses for restaurants or hotels.

3 formal evening dresses, for special occasions; one black chiffon, one black lace, one black-and-white print, with short, fox-trimmed coat.

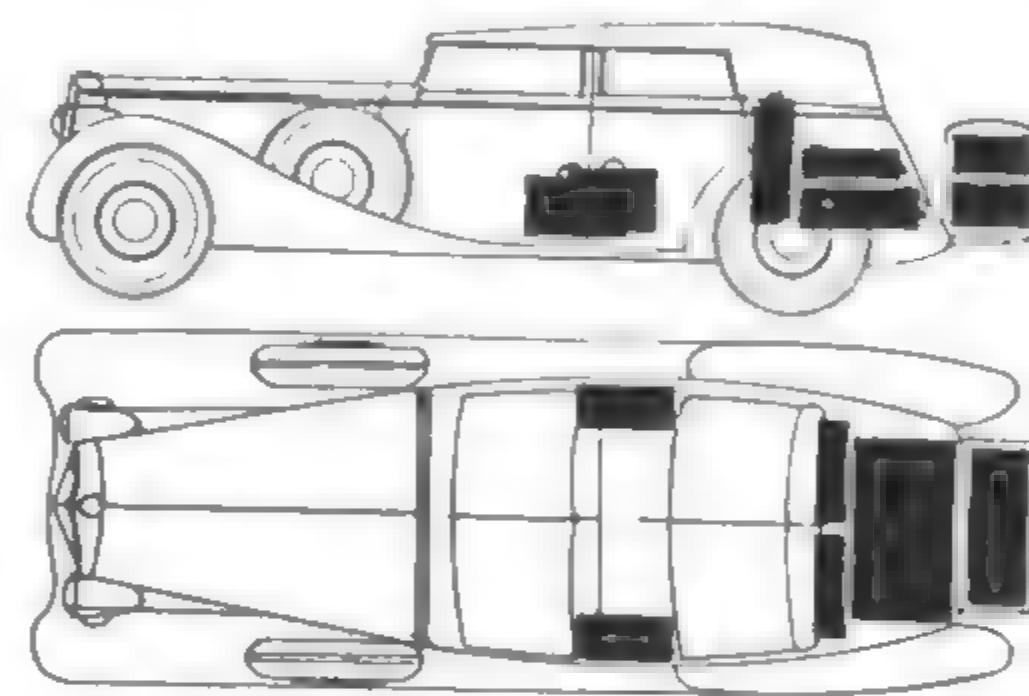
2 travelling suits; one with an extra long coat.

3 print dresses, combinations of red, for sports clothes.

who goes abroad, she says, without a light fur coat is miserable, especially on the boat, and in Germany and Austria, where it turns very chilly after four in the afternoon.

1 short ermine jacket.

The hats are a special evidence of Mrs. Montgomery's talent. Every one of them lies flat into the lid of the big bag, and yet not one of them is the proverbial plain felt "softy." Behind her hats, however, and Mrs. Welsh's, lie weeks of tireless shopping, endless reiterations of "No, straw will not do," and perseverance



toward variety and style. Mrs. Montgomery's hats comprise felt, taffeta, and crêpe; turbans and brims, no two of them faintly alike.

The shoes are in Cellophane bags, to avoid rummaging, and consist of the following: 2 pairs of daytime shoes with low heels, for sightseeing; 2 high-heeled daytime pairs; 1 pair of red twill to wear with the sports clothes; 1 pair of black satin evening sandals; 1 pair of gold and 1 pair of green satin sandals for variety with the black evening dresses.

Her black evening bag of corded silk faille, which looks like a bandanna with a little bow on top, will also serve with formal daytime clothes.

All her underclothing is in Cellophane bags—slips in one, gowns in another. So are her stockings—evidently in one, daytime in another.

The black taffeta slide-fastened bag for cosmetics in the overnight case was made to order because those available, Mrs. Montgomery said, are too deep to stand on a dressing-table or to reveal their contents. This one is long and shallow, like a bolster, so that, when it stands on the dressing-table, the jars are identifiable at once.

3 silk street dresses.

2 evening coats; one black quilted taffeta, one white.

1 tweed coat, three-quarters length, Coronation-red, with skirt to match, but also to wear separately.

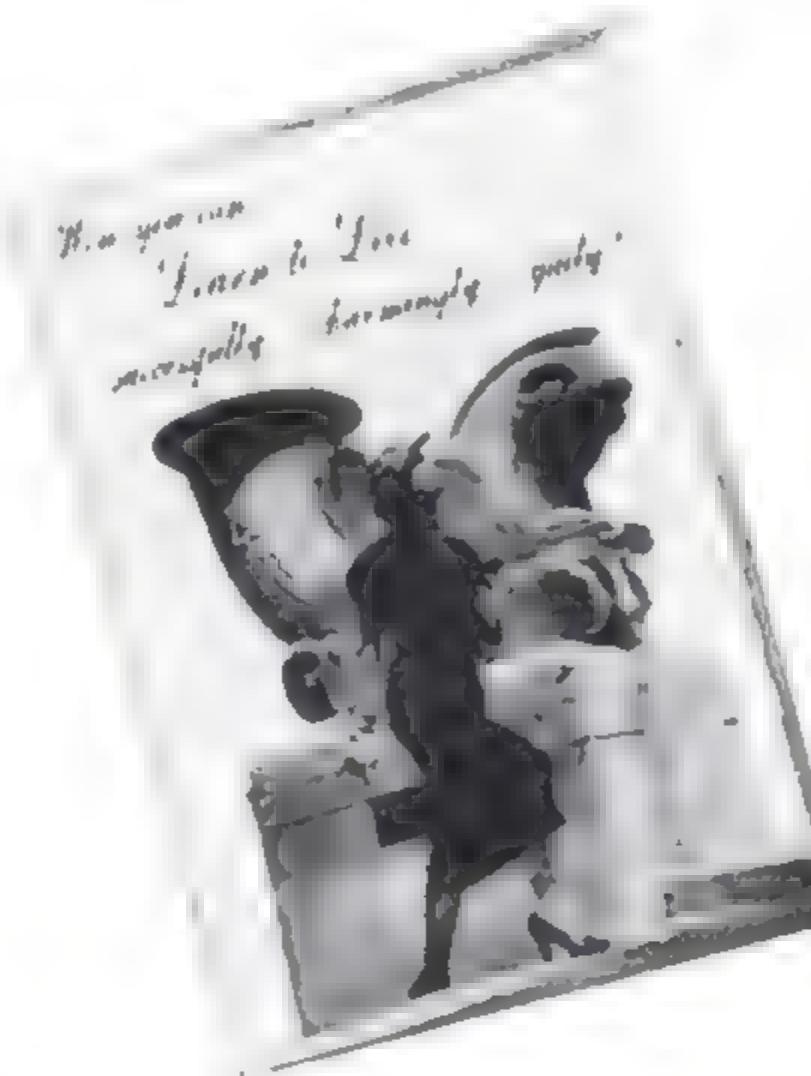
1 thin black three-quarters length caracal coat, because any one

*"Not a dull moment
since my first lesson,"*
writes one Draper pupil

*"I had given up hope
...Now I'm happy,"*
writes another

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Acres of cool, tree-shaded lawns for the children to romp upon—extraordinary facilities for all sports, including a superb swimming pool—these provide boundless fun for everyone at The Greenbrier. Summer school and Art Colony. Cottages if desired.

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DEPILATORY CREAM

Eliminates Every Trace of Hair



ZIP
CREAM DEODORANT
STOPS Perspiration — Deodorizes



Both for 50¢

REGULARLY 50c EACH

These two companion preparations—to keep your skin satin smooth, free of every trace of hair, and to overcome the annoyance of perspiration—are now offered in a combination package, both for the price of one.

ZIP DEPILATORY CREAM

The largest selling depilatory in the world, disposes of your superfluous hair worries in an instant. You simply spread it over the hair to be removed, rinse with water, and then behold!—a marvelous alluring hair-free skin.

ZIP CREAM DEODORANT

Not only neutralizes unpleasant body odors, but also STOPS PERSPIRATION for one to three days. It's soothing and cooling. Be safe! Be satisfied.

Also for Sanitary Napkins—you will find Zip Cream Deodorant ideal.

ZIP Epilator—IT'S OFF because IT'S OUT
Actually destroys superfluous hair. Quick and effective. Excellent for face, arms and legs. Treatment or Free Demonstration at my Salon

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Please send me your special Two for One offer—ZIP Perfumed Depilatory Cream and ZIP Cream Deodorant. I enclose 50¢.

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FROM CLAM-BAKES TO BARBECUES

(Continued from page 59) A circular pit is dug in the ground, filled with large, heat-retaining rocks, and, on top, is built a bonfire of hard wood, several hours before the actual bake commences. When this fire has spent itself, the hot coals are swept aside, leaving the rocks underneath red-hot.

These rocks are then covered with a damp layer of a species of rockweed, indigenous to Rhode Island, on which are laid sweet corn and potatoes. Then follows another layer of rockweed, on which are placed lobsters and fish. Oftentimes, this layer will include chickens. Then follows another layer of rockweed. Now comes the "pièce de résistance"; namely, the soft clams, wrapped in cheese-bags and covered with a goodly layer of rockweed.

By this time, the heat of the stones, coming into contact with the damp weed, has caused a steaming mass. In order to hold the steam in the bake, it is entirely covered with canvas and allowed to cook for an hour, or until ready.

The only course served at the bake, which is prepared outside of the bake itself, is clam—or fish—chowder, which is brewed in a large pot.

The clams are taken off first, and put into metal containers with lids. Following the clam course comes the steamed lobster, and it is quite a knack, which only old "clam-bakers" seem to master, to remove the meat adroitly. To those who do not like lobster the fish, which has been cooked in the same strata with the lobster, is served. Likewise the chicken. Following this course comes the steamed corn, which has that delicious smoky flavour coming from the rockweed.

There is always a "Master-of-the-Bake," whose job it is to act as master of ceremonies. When, in his estimation, the bake is almost ready, he calls the guests to order, and the clam chowder is served. When this course is finished, he rises and notifies the president of the club that, according to an ancient and honourable custom, he has the honour to announce that the bake is about to be opened. As in the seventh inning at a baseball game, the guests arise and stand in a circle around the bake while the master of ceremonies, together with the chef, throw off the canvas cover.

The best drink with a clam-bake is beer or ale, as it is felt that a cereal beverage is best adapted to this typical New England meal.

THE RACES AT SARATOGA

At Saratoga, entertaining revolves around racing. Some one gives an enormous garden-party every afternoon, because that is the easiest way of entertaining large numbers of people. The food at these is the usual cocktail variety, with the addition of something more substantial in the way of hams and cold turkey, because every one is hungry after the races and the parties last late.

Sunday lunches at the Saratoga Golf Club are institutions. Any number from fifty to a hundred people serve themselves and sit at little tables. The food includes little hot sweet buns, Southern cured hams, and a special corn pudding. Small dinner-parties are

usually given before the "Sales," and people, all done up in evening clothes, sit on wooden benches around the ring, almost on top of the horses. At private houses, as well as at the "Lake Houses," you often get frogs' legs—because the marshes produce such fine frogs—, clam dishes, and corn puddings.

MAGNUMS OF CHAMPAGNE

In Lake Forest, a good deal of summer gaiety goes on at the two favourite country clubs, Onwentsia, where the swimming-pool is a focal-point, and Shore Acres, where Sunday lunch is served from large buffet and steam tables. Here, the whole salmon in pale yellow jelly and the thickly-coated cinnamon rolls are famous.

At one house, where people come to swim in the pool, the only drink served around the pool is champagne in magnums, an exhilarating accompaniment to a dip. At another house built on the lake, where from twenty to forty people gather every Sunday all summer, guests are provided with water bicycles and rubber boats. One hostess has evolved a perfect formula for Sunday luncheon, to which she usually invites about twenty people. This begins with curried eggs with rice balls, a curry sauce, and raisins, chutney, cocoanut, roasted almonds, and piñon nuts in numerous little hors-d'œuvre dishes. The eggs are followed with boned squab and a mixed green salad; for dessert, four kinds of berries—huckleberries, blackberries, strawberries, and raspberries, served separately. And two lovely pitchers of Lowestoft china hold thick cream, or cream custard flavoured with cut-up blanched almonds.

Because most of the men go into Chicago every morning on the Dearborn Special, Saturday night is usually the only late night of the week; but there are many dinners for ten and twelve people. One beautiful dining-room has a pewter table, set with modern glass, and, at this house, the hot-weather menus are always perfectly planned. A typical supper begins with pancakes with sour cream and a sauce of hot melted butter; cold roast chicken with aspic and a mixed green salad of endive, lettuce, watercress, and chicory, with a spiced dressing of dry herbs, tarragon, laurel, and marjoram; for dessert, scooped-out pineapples, filled with pineapple ice *au kirsch*; through the meal, champagne.

CALIFORNIA PARTIES

In California, the type of entertaining varies according to the background of beautiful beaches, mountains, ranches, and yachts. There are picnics and barbecues, week-end cruises, parties at the beach clubs along the Coast where Sunday-night supper is a popular gathering-place and seafood en casserole is a favourite dish.

When parties take place at some of the beautiful houses on the Bay, guests are provided with water-skis and surfboards, and bridge tables under umbrellas dot the sand. There are informal dinner-parties all summer long, and, when a hostess says "dress as you like" for these parties, she means it, and people come in a variety of costumes.

One hostess, who makes a feature of her barbecues, serves a goulash of green peppers and cheese that is famous, and tiny hot tamales are an amusing and unusual form of canapés often served with cocktails.

When people talk of parties in Santa Fé, they usually mean the barbecues, which are the most popular form of entertaining, but all the parties there have a definite flavour of their own. Over Labor Day, there is a great Fiesta, when every one gives house-parties. The *varsoviana*, a simple, spirited ballroom dance, to gay folk-dance type of music, is something which enchanters all visitors and which will probably be heard of in the East soon.

The barbecues are done very professionally, and special cowboys are often hired to help with them, though each hostess treasures her own version. The fire, started in the afternoon, begins with cedarwood, with charcoal piled on later. Kid, mutton, pork, or chicken is used for the barbecue, although chicken isn't so good a choice if guests are late, as it burns more quickly. The meats are quartered, kept turning over the fire, and basted with a big stick covered with wadding dipped in a special sauce. When the meat is done, it is carved with huge knives on wooden carving-boards. Big bowls of the sauce are ready, rolls are cut in half, spread generously with the sauce, and the sliced meat is put between. Sliced tomatoes or Bermuda onions, soaked in vinegar, water, and salt, and beer and coffee are served, and that is all any one can eat.

BARBECUE SAUCE

Here is one recipe for the sauce, for fifteen or twenty pounds of meat (kid or lamb). It is made by melting three pounds of butter in a large pot. To this are added two quarts of cider vinegar, a bottle of Lea and Perrins' Worcestershire sauce, salt, and pepper. A bag of double cheese-cloth, filled with bay-leaves, celery-seed, and dried sage, is boiled for fifteen or twenty minutes in the sauce, tasting as you go. The sauce must be sharp, and the success of any barbecued meat depends upon the constant tasting of the meat while cooking.

Guacamole is a delicious mixture Santa Fé serves for a cocktail party. Avocados are mashed with finely chopped onions, and mayonnaise is added until a mushy consistency is achieved. Chilli powder, salt, pepper, and celery-salt are added until the mixture is highly seasoned. This is passed in a wooden bowl with potato chips that have been crisped. One large pear makes enough for twelve people. If the pear is dry, a little Italian olive-oil can be added.

Some of the special dishes that you encounter at Long Island parties are clams à la casino (a Long Island favourite); curried dishes; crêpes stuffed with chopped ham, and chicken hash served with a tomato sauce; steamed clams, with little individual dishes of hot butter sauce and cups of clam broth at each place; crab soup (recipe on page 83); cold gumbo with cubes of chicken; cantaloup filled with jellied consommé; cold lobster with a (Continued on page 83)

BEST SELLER—LITERATURE OR LUCK?

(Continued from page 78) republic. And *Of Human Bondage* is the longest hard-luck story ever told.

Willa Cather's earlier books attained a considerable sale on genuine prestige, built up slowly. The slight, delicate, and delightful satires of Robert Nathan were commended by reviewers with no perceptible results for years, until he had written eight or ten of them; then he happened to select a timely topic, and his name was then a sufficient make-weight. Generally, the literary values, style, form, subtlety, win critical esteem

quickly and popular acclaim by degrees. The reason why a novelist of such distinction as Grace Zaring Stone is not in the upper ranks of the best sellers is simply that so far she has written only four novels.

By sheer virtuosity, Virginia Woolf has reached that altitude almost in spite of herself, obviously neither aiming at nor expecting it. But it is with her seventh novel, not to mention several volumes of essays. Her prose is sometimes difficult; I confess that though I think she has written one of the most nearly perfect novels in

English, *To the Lighthouse*, and consider it admirably lucid, I can not do more than guess at the meaning of *The Waves*, her most esoteric effort. But the latter may have contributed to her present sales by making it harder to guess! Her intensive reputation became so intense that in time it penetrated the public mind.

If anybody should inquire how to write a best seller, the answer is still easier. All that is necessary is to be the kind of author who naturally writes best sellers, and keep on writing long enough.

FROM CLAM-BAKES TO BARBECUES

(Continued from page 82) special mustard sauce; cold capon stuffed with noodles; cold steamed tomatoes, of thick consistency, with hard-boiled eggs on top; rice griddle-cakes (recipe given here); coffee ice-cream and marrons; crème brouillée with three different kinds of fresh stewed fruits.

The crab-meat soup, which is a good choice for one hot dish at lunch or supper, is made with

$\frac{1}{4}$ cupful of butter
 $\frac{1}{4}$ cupful of flour
 $\frac{1}{4}$ cupful of milk
 $\frac{1}{2}$ pound of picked fresh crab meat
 $\frac{1}{4}$ cupful of cream
1 teaspoonful of Worcestershire sauce
1 tablespoonful of sherry
Salt and pepper to taste

The butter is melted in a double boiler, and the flour is blended to a smooth paste. The milk is added a little at a time, blending thoroughly after each

addition. This is cooked until thickened, stirring constantly. The crab meat, salt, and pepper are added; then just before serving, the Worcestershire sauce, cream, and sherry. This serves six.

The rice griddle-cake recipe is one hostesses have begged from the National Golf Club of Southampton.

1 pint of plainly boiled rice
2 pints of milk
2 cupfuls of white flour
1 tablespoonful of sugar
1 tablespoonful of melted butter
1 teaspoonful of salt
3 eggs
1 teaspoonful of baking-powder
3 tablespoonfuls of maple syrup

The rice is covered with one pint of milk and allowed to stand all night. In the morning, the flour, sugar, salt, and baking-powder are stirred in. The eggs are beaten, and, to them, are added three tablespoonfuls of maple

syrup, the butter, and the remaining pint of milk. The two mixtures are mixed together well, and the cakes are cooked on the griddle.

Luncheon and supper dishes that are typical of some of the houses known for delicious food in Bernardsville and other New Jersey communities are Prince Edward Island wild goose, roasted very rare; finely chopped clams creamed with onions served in a rice ring; deviled hard-boiled eggs, halved, inside an aspic ring in the centre of which is watercress with Russian dressing; cold salmon in an aspic ring with asparagus tips vinaigrette in the centre; hot tongue with a spiced brown sauce served with creamed spinach and rice cooked with raisins; German cold meats—liverwurst, Westphalian ham, et cetera—with black bread on a large Lazy Susan; *fraises à la crème* in a bowl set in ice.

A CHINAWOMAN'S CHANCE

(Continued from page 42) takes residence in the human body and produces a kind of irritation, sometimes fatal, but more often just mildly upsetting. The divorce system, however, is like a violent germ that enters the body and starts immediate decisive battles in which the body either kills the enemy or is killed by it. And in both cases, it is a battle between old women, generally mothers, and younger women.

In the old system, the old women tolerated the younger women in their households, while, in the modern system, the old women are liable to be ousted by the younger women. This battle against their own sex in either form is, I suspect, what has made women in general so sagacious: life with them is a continual exercise of foresight, adjustment, and meeting of certain difficulties. Woman's task is infinitely more difficult than man's, for, while men have to study things, women have to study men, about the most confounded, inconsistent, and complex creature in the universe.

The percentage of divorce is decidedly increasing, which means, of course, that women have less safeguards and the home is becoming less stable. No one can exclude divorce

as a general principle, and yet the home remains mankind's greatest institution for the protection of women, and when the stability of the home is threatened, it is always the women who suffer first, and not the men.

Western observers are impressed most by the poise and dignity of Chinese womanhood, behind their frivolity. They do not look like suddenly emancipated slaves, subjected to an oppression of thousands of years. No matter in what social class Chinese women find themselves, they have a certain good cheer, suavity, and natural "at-homeness."

The fact is, modern Chinese women simply are not slaves emancipated from a certain fictitious bondage. Women were never oppressed in old or modern China. The differences of social etiquette and restrictions of liberties of movement were mere differences of a social code, but, if a man imagines that therefore women could not get around him and get what they want, he simply doesn't know women.

No, the daughters of the ancient women of China do not have to learn something anew when the West confers upon them certain new privileges and conceptions of sexual equality. The Soong sisters at Nanking are merely

carrying on the tradition of the great empresses of China's history, of whom we had so many. Women in ancient China might have felt themselves incompetent to deal with abstruse learning, but they never felt themselves incompetent to deal with politics, which is essentially a matter of dealing with human relationships.

All through the ages, we had women statesmen, for the very simple reason that women always knew how to deal with men. Empresses assumed the throne when their husbands died; generals' wives took command of armies when the generals died; and the wives of bandit chiefs just quietly stepped into the shoes of their husbands and naturally led the bandit gangs when the bandit chiefs died. As late as within the last five years, two great women bandit chiefs have been arrested and shot, one leading a roving band of bandits in the marshes of Taihu Lake near Soochow, and another leading the pirates of Swatow.

Vitality, soundness of instinct, and adjustability to surroundings are great qualities. That is why I never worry about Chinese women. They lead the dance of life by pretending to follow. That pleases the males—therefore their leadership is eternal.



*"no more
dusting powder
floors," no more tal-
cum stains on dark
clothes . . .*

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the unique combination of

*eau de cologne
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*Fashions for 2
Seasons*

**Vogue Pattern Book
brings you
new designs for summer
and early autumn**

The August-September issue of Vogue Pattern Book—just out—solves the problem of clothes for the two long months of summer yet to come . . . and for those first autumn days. In fact, it goes several services better by assembling special wardrobes for special needs. To wit:

If you're planning for vacation,

you'll find inspiration in the two pages of sports clothes, the big collection of play clothes, and the evening gowns with their handy little jackets.

If you expect to lounge about at home,

all the above will be useful—plus a dirndl or two from Vogue's interpretations. And you'll have time to pick an outfit from the preview of autumn fashions.

If you go to business every day,

we suggest the designs for smart career clothes, the summer ensembles for town, and the Dual Designs good for both summer and autumn fabrics.

If you're a prospective collegienne,

there's a whole campus wardrobe for you—seven smart designs to cover all entrance requirements.

If you're the busy head of a household,

you'll love the "3-hour" dress—so simple that anyone can make it in half a day, and wear it from dawn to dusk. For you and your family also, are the colourful sheers, the summer party clothes, and the charming designs for children from six to sixteen.

We've given you only a sampling of this many-featured issue, but the whole magazine is waiting at your news-stand now.

VOGUE PATTERN BOOK

A CONDÉ NAST PUBLICATION

Vogue's

PARIS CABLE

Colours

Day colours: subtle off-shades reminiscent wood, leather, metal, Degas paintings - sycamore, sandalwood, smoke-blue, raspberry, almond-green, rosewood, brass, pewter -- Greens with bluish or greyish cast, medium blues important.

Woolens

Soft deep-piled or sleek zibeline surfaces -- Meyer excellent soft duvetine surfaced coat and suit fabrics in wood and leather shades: mahogany, oak, walnut, sandalwood, sycamore, violet-wood, cedar-green, maple -- Many soft big Scotch plaids subdued tones, indefinite lines giving neutral effect -- Lesur woollens very soft but not angora type -- Wood, metal, leather tones -- Also shows subdued Scotch plaids -- Ducharne zibeline broadcloth light dress weight and heavy coat weight -- Beautiful subtle colours - raspberry, smoke- and slate-blue, mauve, cyclamen, bluish greens all toned down with grey -- Heavy dull-surfaced woollen with relief chain design and smallish wavy-lined Scotch plaids.

Silks

Uneven surfaces predominate either gaufred, crinkled, matelassé or cloqué, some like serpent skin -- Gaufred lacquered crêpe satins, some with metal threads, some reptile surfaced -- Dark brocaded blouse fabrics in Scotch plaid.

Evening

Lamés outstanding -- Practically no fabrics without metal threads -- Beautiful series Directoire stripes, satin and lame, or all lame -- Heavy lacquered lamés like metal -- Lame rayon jersey and mousseline -- Lamé serge silk-back in copper, brass, blue, bronze -- Lacquered checked moires, uncrushable rayon velvets with dull duvetine surface and lacquered matelassé brocades.

MIDSUMMER STIMULANTS

PAGES 44-45, 56-57

COLOUR INTEREST

Counteract heat-waves with fresh-looking, adequate stocks, knowing that keeping customers *interested* is one way of keeping them cool. Have window displays that show new and favourite colour combinations. Stress the same theme in interior displays in order to awaken customers to the new effects possible through teaming unusual and classic colours.

PAGES 64, 65

BEAUTY IN THE OPEN

Stress your beach and play-clothes that do most to make their wearers feel decorative as well as comfortable. Encourage the growing awareness that "anything" won't do, even for sports—that the most casual type of apparel takes on added smartness if chosen with becomingness and appropriateness in mind. California's most significant contribution to play-wear has been its introduction of vibrant waves of colour. Pages 40, 41.

PAGES 47-51

PARIS IN GALA MOOD

Take a cue from Paris and play up gaiety in clothes. Feature bright prints for day and evening, flowers in the hair for a frivolous touch. Build a promotion around "dressmaker" pyjamas such as those on page 45. Have your jewellery department share in this by displaying quantities of bracelets to be worn with them. Porcelain jewellery and flower clips are receiving enough attention to warrant promotion. The two-piece ankle-length evening dress is important news.

PAGES 27-31, 66-67

WHITE'S RIGHT

White is becoming and has character, so display it and sell it—in ready-to-wear, accessories, lingerie. Show its versatility by presenting it alone and combined with bright colours, and with its affinity, black.

VELVET GUILD

On July 7, at the Hotel Astor, the Velvet Guild will present the American Designers' interpretation of fall velvets. Four people of importance in the fashion world will introduce the program. Each designer whose clothes are presented will describe his or her choice and interpretation of fabric. The story of new processes will be included. Admission will be by invitation only.

Material Acceptances

The whole feeling of the new imported wool-lens is neater and tighter. Fabrics are more closely woven. Nubs and slubs are more refined and uneven surfaces are less rough than they were last year. Deep-pile duvetine, broadcloth and zibeline types continue in the formal category. Plaids and stripes in subtle colour combinations often match plain wools. Dress woollens are soft and either sheer or light in weight. Distinction is achieved by novelty weaves, some patterns being hand-executed.

Imported dress fabrics, other than wool, show great variety. For daytime, matelassé, cloqué, façonné, crinkled crêpe, jacquard and nubby weaves are all important. A number of plain materials have a mossy surface and a smooth satin back. Two-faced, mat and lustrous, in the same colour or contrasting, is another important weave.

The greatest excitement and drama are in the luxuriously beautiful evening fabrics. Practically all brocades, matelassés, satins and sheers are woven or printed with metal. Lacquer printing is much used in designs and in all-over metal-like surfaces on both sheers and heavy materials.

All-over designs, such as scrolls, Persian inspired motifs and florals, as well as spaced patterns, are important. Stripes, all-over or in border effect, may introduce many bright colours, but always with a glint of metal. Ciré has been applied to all types of fabrics, often in conjunction with metal printing. Both plain and novelty weave fabrics appear as though they had been bathed in metal and then ciréed to give them a liquid look.

Ribbed effects woven with metal are very handsome. Some are changeable and some achieve distinction through the weave, as in silk-back twills.

Domestic silks and man-made fabrics take the rough and the smooth in their stride toward fall. Surface interest is the principal characteristic of the new fabrics, whether of the smooth or rough genre. Even plain, smooth-finished crêpes are often flecked, or otherwise patterned, to brighten and enliven the surface.

Simulation of wool is the most pronounced trend in the new dress fabrics. Wool-like crêpes are shot with slubs in irregular, all-over effect, or broken checks and stripes. Woolly crêpe backgrounds are patterned with lustrous matelassé and jacquard designs. These range from small motifs to large, splashy florals. The wool-appearing fabrics include a number of mat, suède-

finished silks and rayons, light in weight, with excellent draping qualities.

Dry, crisp fabrics, slubbed with heavier yarns, with the feel of old-fashioned alpaca, and a group of plain and patterned fabrics, that look knitted, are among the interesting, new developments.

Heavy crinkled crêpes, matelassés, jacquards and crépons, many with satin backs, form an important class. They are often façonné with a variety of designs in low or high relief. Bark effects occur frequently, sometimes slubbed, and finely or deeply crinkled. Others vary from decided pebbly surface to a barely perceptible pattern only slightly raised. All have a soft, drapeable handle.

The failles, bengalines, ottomans, faille taffetas, bengaline and faille-back satins have great fashion interest. The failles are at times crêped and patterned with glossy slubs and nubs. In this ribbed school are a group of fabrics with clustered slub yarns fashioning a wide or narrow stripe. There are also crinkled ribbed crêpes and pencil-rib crêpes with varying width stripes. The majority of ribs in stripe effect contrast in texture with the ground.

Satin will be significant for fall in evening and early daytime dresses. Surface interest also holds true here. They are hammered, blistered, striped and flecked. Both plain and surfaced satins are occasionally double-faced. Crêpe-back satins continue; ribbed, reversible satins are important.

In the volume range, the sheers and alpacas still hold their ground. Newer interpretations show a ribbed surface, sometimes diagonal. Heavy sheers often have satin backs, with a mat or lustrous face. The alpacas are generally lighter in weight with a firmer, better handle. Mossy types of crêpes in different versions will also carry over into fall.

Formal fabrics are decidedly on the metal standard. There's news in the combination of metal with wool-like crêpes. Lamé brocades and matelassés in gauzy, smooth-backed weaves are outstanding. Stripes in metal taffetas, satin brocades, jacquards and crêpes constitute a favourite theme. Many designs in the plain brocades and jacquards, as well as metals, hark back to upholstery patterns. Two-tone effects are achieved by coloured threads woven with tinsel.

Velvets will be prominent in fall fashions. Look for velvet news in the next issue.

See page VI for summary of domestic woollens.



IMPORTED SILKS AND

1. A mat crêpe with woven, rococo scroll design in contrast to background, outlined in metal. From Descours, Genthon & Co.
2. A very rough, deeply crinkled matelassé crêpe with a ciré surface lending a metallic gleam. F. Ducharne Silk Co.
3. Supple, dull-surfaced crêpe with a large, finely woven, stylized design in metal. From Descours, Genthon & Co.
4. A vertically striped, three-toned fabric, two metal shades with changeable effect. Coudurier, Fructus & Devigne, Inc.

5. Filmy, sheer mouseline is ciré and printed in gold in an all-over pattern of tiny flowers. From F. Ducharne Silk Co.
6. A mat, dull crêpe with a matelassé design in metal so very puckered that it looks tucked. Coudurier, Fructus & Devigne, Inc.
7. Fine, satin pin-tucks woven closely together on marquisette give the appearance of narrow pleats. Frank Associates, Inc.
8. Plaid effect with wide stripes of metal and running coloured yarns alternated with wool-like stripes. Olré of Paris.

9. Canvas-weave, soft silk fabric on the homespun order with metal warp threads that glimmer softly. Bianchini, Férier, Inc.
10. A slightly crinkled metal cloth with a woven flower design that looks like free-hand drawing. Bianchini, Férier, Inc.
11. Gold and lacquer print on crêpe-back satin in scattered flower pattern somewhat Oriental in feeling. Tissus Baboin, Inc.
12. A small, bright-coloured Chinese print on a woolly texture cloth shot with silver loops. From Maginnis & Thomas, Inc.

13. A rayon crêpe ground printed in gold with spots of black, in a minuscule design of flowers and leaves. Tissus Baboin, Inc.
14. Puckered metal stripes in a flower pattern contrasted with a plain crêpe. Bucol fabric, Sidney Blumenthal & Co.
15. A heavy, jacquard matelassé crêpe with deeply crinkled, diagonal, alternating stripes. From James McCutcheon & Co.
16. "Moltenore", a gold-coloured satin in a very fine bark effect with a crêpe back. Bucol, Sidney Blumenthal & Co.

WOOLLENS

17. Dress weight Scotch tweed with woven, nubby, monotone stripe. (Plain companion coating.) James McCutcheon.
18. Very soft cashmere coating with jacquard, polka-dot matelassé effect surface. Imported from France by Moss-Still.
19. Typical large plaid, multi-coloured, British tweed. Edward Gardiner & Sons fabric, imported by Folkard & Lawrence.
20. Sheer wool crêpe dress fabric with hand-loomed stripe knotted at intervals. Soutache braid effect. From Olré of Paris.

21. Monotone rustic tweed coating with hairy surface and compact looped mohair nub. An English import. Moss-Still, Inc.
22. Extremely soft two-toned angora companions, one showing irregular, contrasting stripes. Folkard & Lawrence.
23. Multi-coloured, broken plaid Scotch tweed coating from the Gorslan family. Frosty surface. Magnus Imports, Ltd.
24. Another Olré sheer wool dress fabric with woven, hand-loomed, nubby squares, at regular intervals. From Olré of Paris.

25. Woollen coating with raised, broken, wide-spaced, nubby rib treatment. Fabric imported by Folkard & Lawrence, Inc.
26. Chanel's multi-coloured, broken box effect, coat or suit tweed. Heavy and loosely woven. Descours, Genthon & Cie.
27. Wool crêpe dress fabric. Hand-loomed, hand-cut surface decoration. Imported by Folkard & Lawrence, Inc.
28. Chanel's running stitch effect, light-weight, wool dress fabric with discreet dash. From Descours, Genthon & Cie.

29. Important checkerboard type with broken diagonal. Soft forest shades. Gorslan Scotch tweed from Magnus Imports.
30. Raised, woven self-stripe on chiffon wool. Important slenderizing dress type. Exclusive import. James McCutcheon.
31. Bold plaid "Yarrowvale" Scotch woollen tweed with rough effect. A John Barr fabric. Exclusive, James McCutcheon.
32. Novelty wool crêpe dress fabric in Oxford grey, with arrowhead clusters of white chevrons. From Wesley Simpson.



Domestic woollens

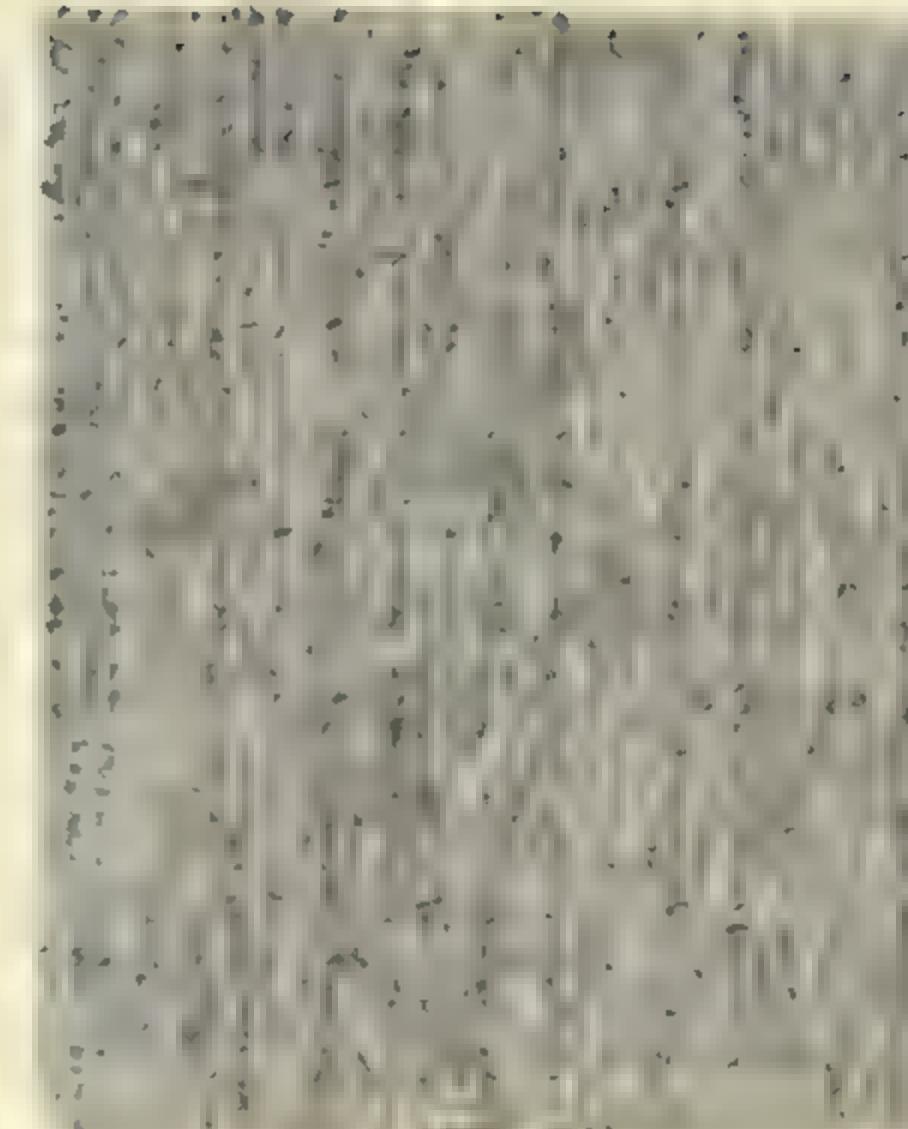
A survey of the autumn and winter woollen market proves conclusively that the trend toward smoother surfaces is well under way. Fine broadcloths, duvetines and suède-type fabrics appear importantly in many of the better lines. There is a new dress-weight broadcloth to be seen in the market—dull-finished, and a beautifully light-weight fabric. And a new restraint shows itself generally in all types of weaves. Among tweeds, home-spuns and mohair mixtures there is less roughness than last year, and the newest-looking examples of this type are tightly woven, with a dry, crisp feel. Cording, ribbing, nubs, slubs and hairy mixtures (baum marten, rabbit, kemp and coconut fibre types) continue, as well as fleece surfaces, which have become classic for certain types of coatings.

The importance of black rides the wave of smoother surfaces, with special emphasis in the field of more formal coatings and dress fabrics. Second in the line-up is brown and its family: coffee, mahogany, spice, and raisin—a wonderful shade that we are quite mad about, especially combined, as one house does it, with a rich, muted pink. Depend on dark evergreen in the green family for volume, and watch for green, from chartreuse to peacock, used in plaids, checks and stripes that figure so importantly in the woollen as well as the whole fashion picture. Wine and all of the vintage shades are also to be reckoned with, as are the new-looking orange-rusts.

Yarn-dyed neutrals of beige, grey and greige appear in almost every line. And many highly coloured woollens of all kinds are toned down with an addition of neutral yarn. Especially important among these types are the vivid, British-type tweeds, often in bold patterns, muted by an overshadow of hair or frost, or an admixture of natural yarn. Watch carefully all these cloudy, greyish types for autumn!



Soft, sheer wool crêpe—a technical triumph in a fine dress material. Forstmann Woolens.



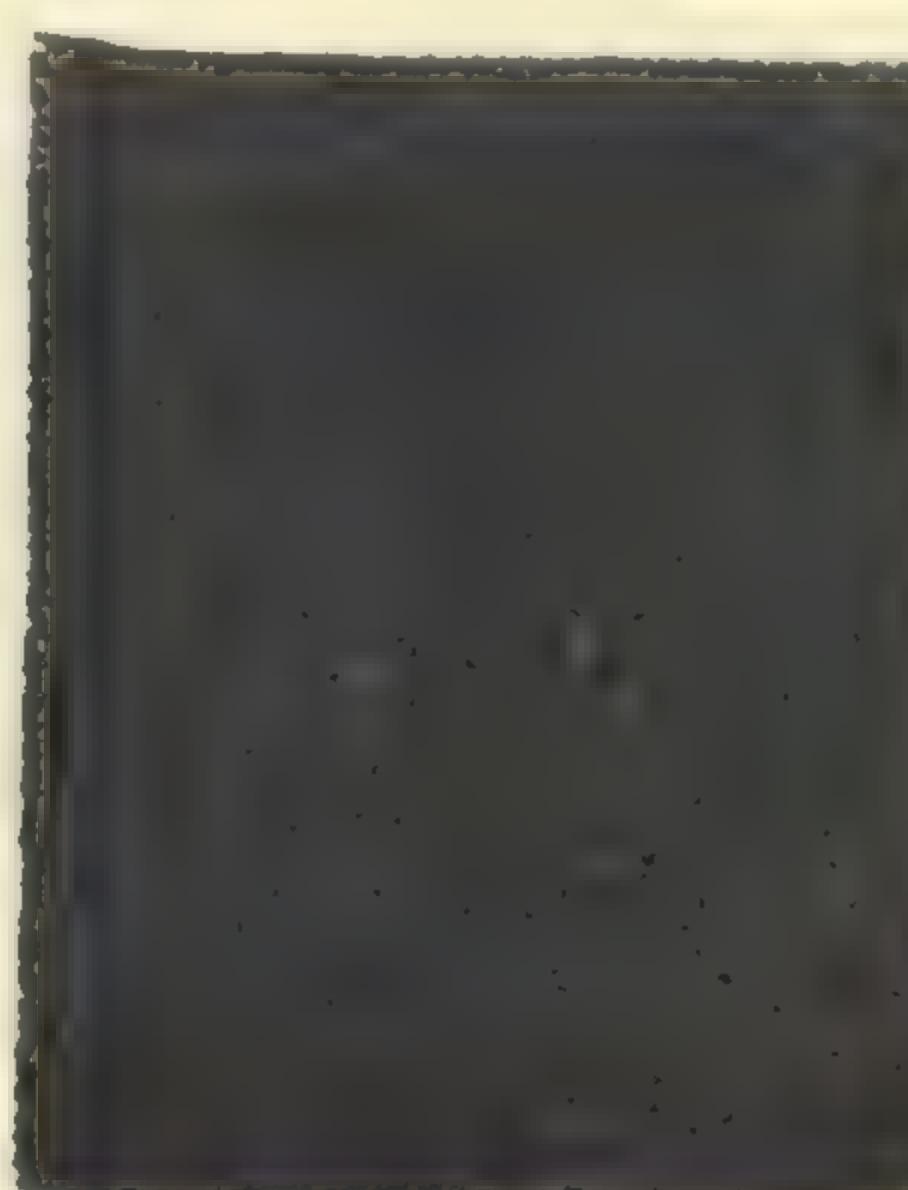
A basket-weave angora dress fabric, supple and soft. Natural mixture. From Stroock & Co.



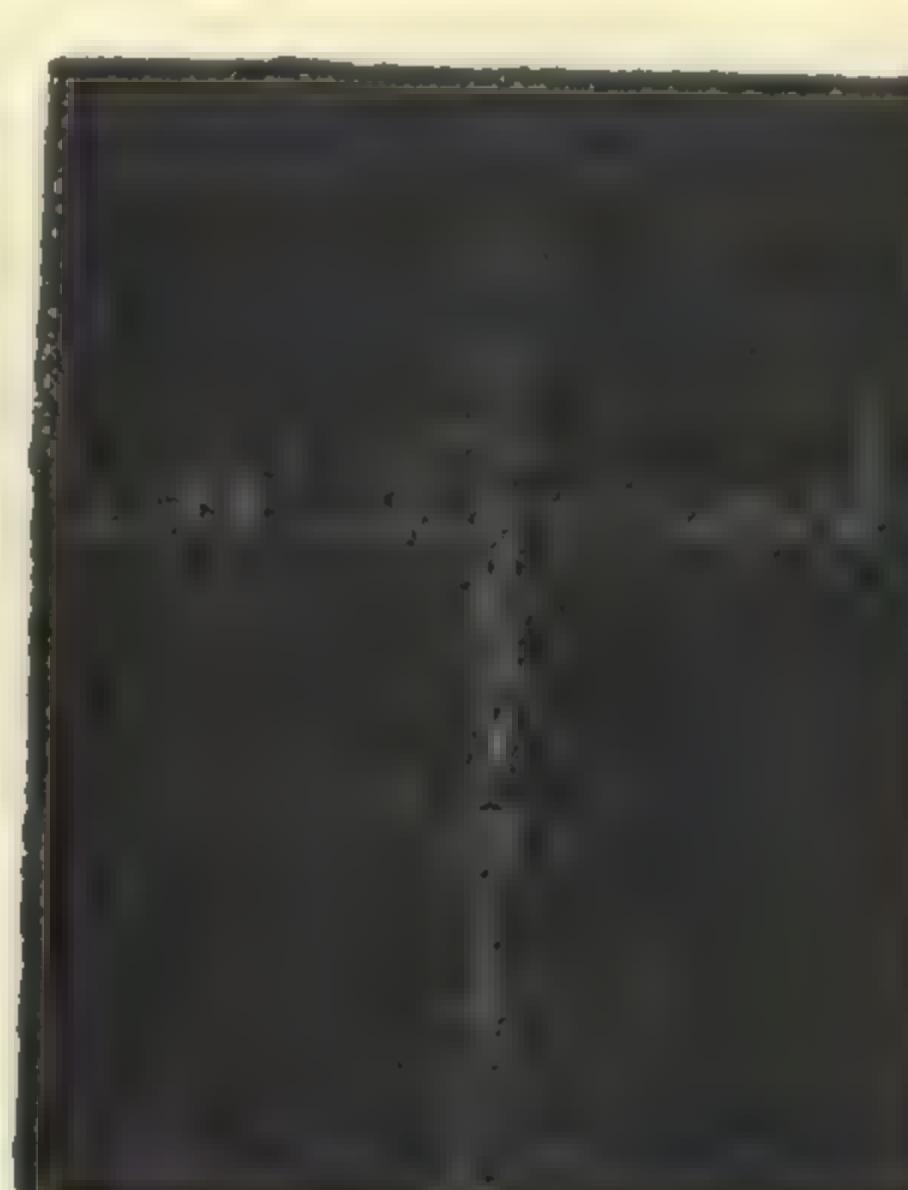
Luxurious cashmere costume suiting in which both coat and dress will be made. Forstmann.



Broken herring-bone Viyella—classic flannel as superior as always. William Hollins & Co.



Fieldcrest woollen dress fabric. Basket-weave; rabbit hair. Marshall Field Mfg. Division.



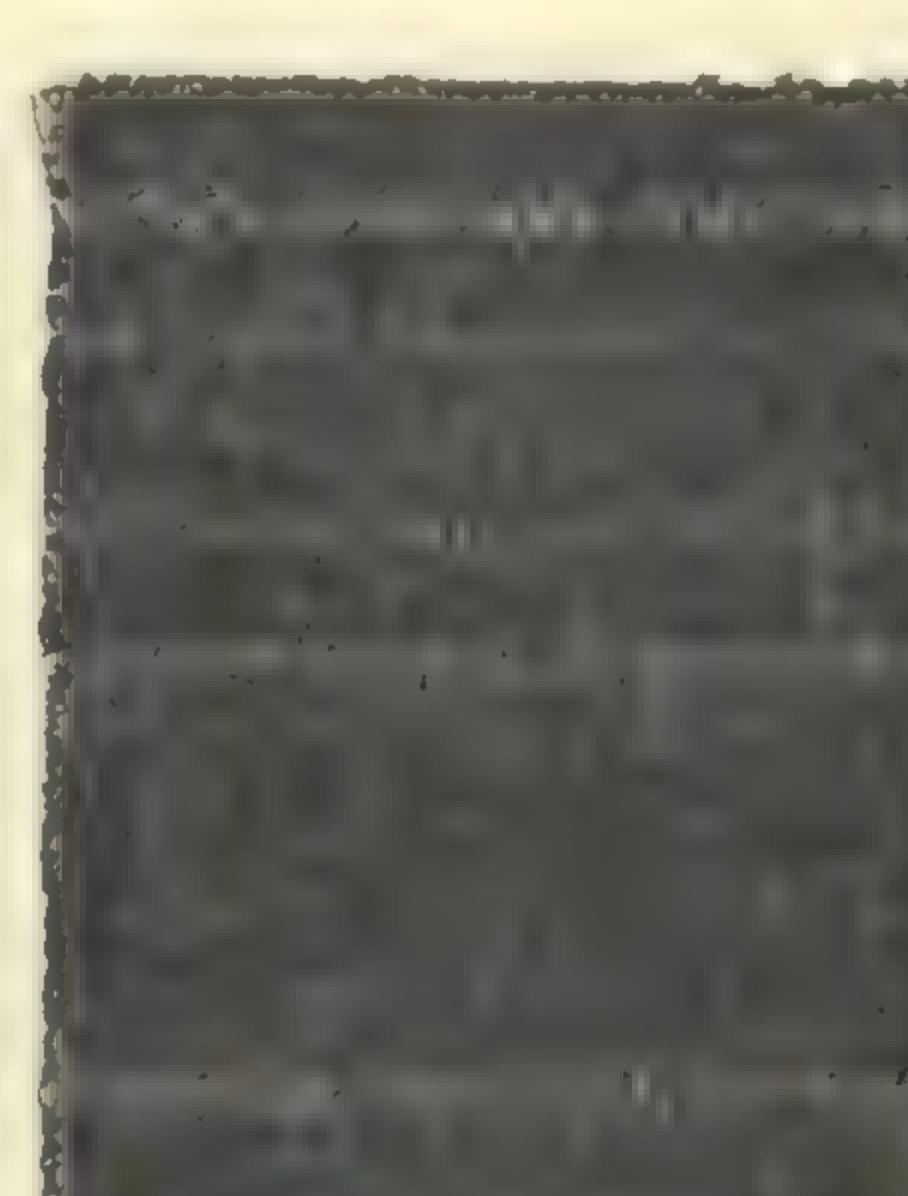
Sheer dress cloth with coconut fibre type two-inch line check. George M. Ruth & Co.



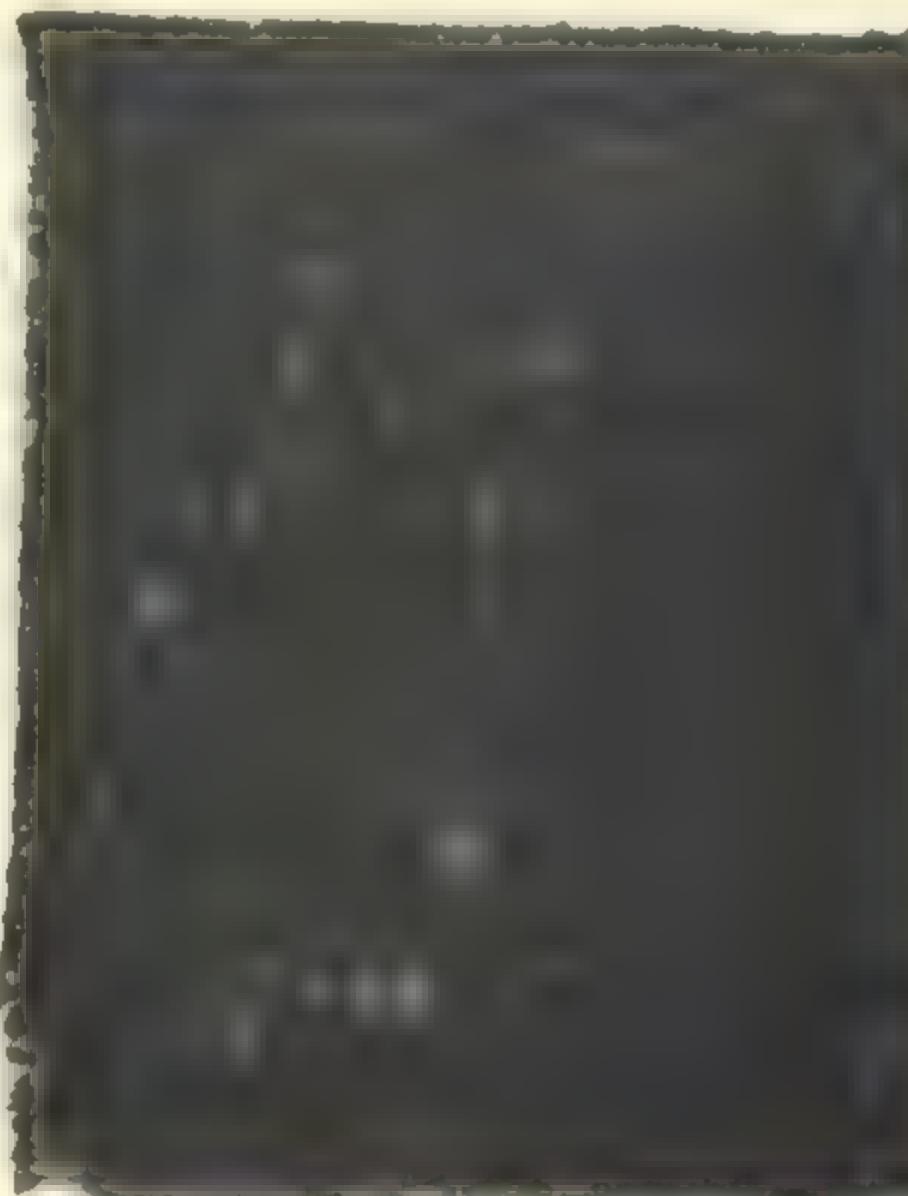
The attractive darned stitch for suit fabric with hair decoration. Lorraine Manufacturing.



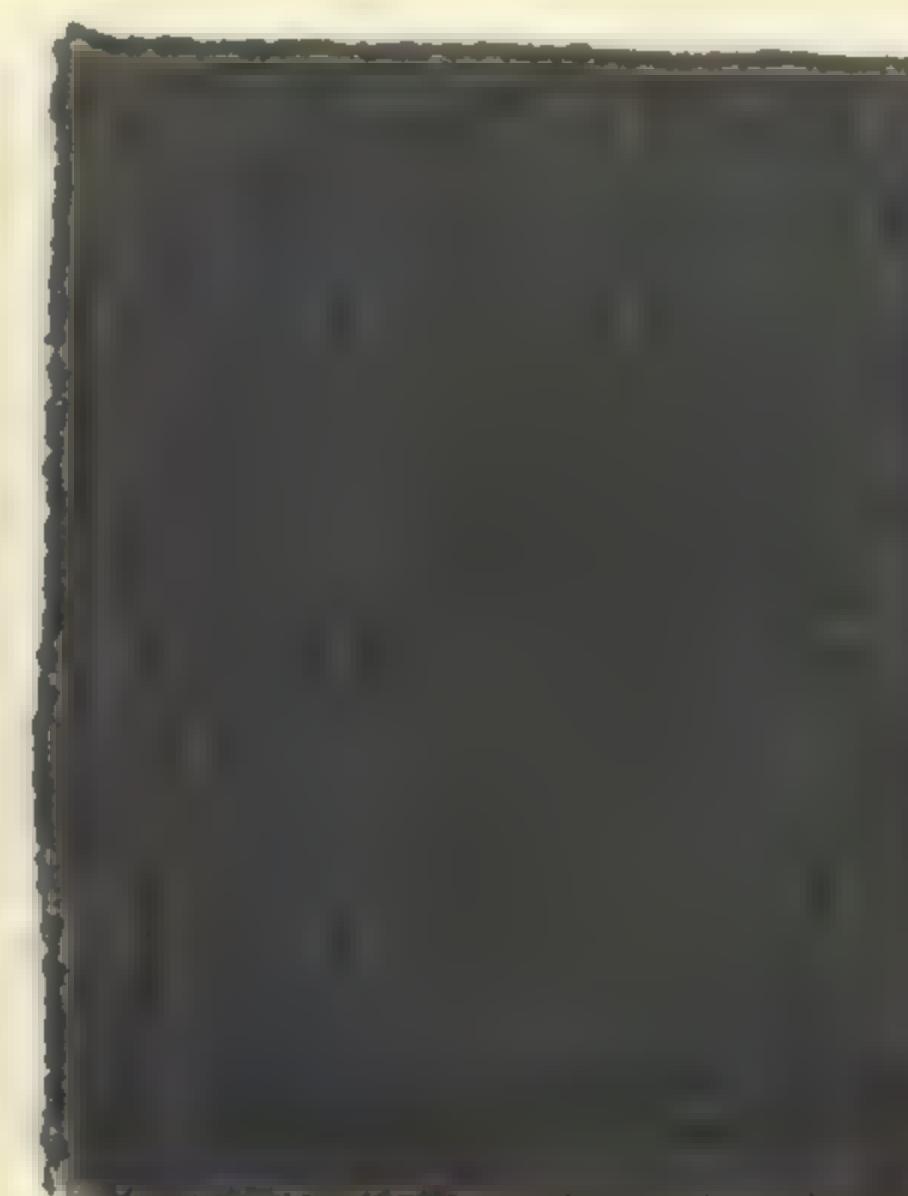
A dress-weight cashmere broadcloth in light natural colour. Hockanum fabric, J. P. Stevens.



Sheer angora crêpe with muted, multi-coloured stripes. Companion. John Walther Fabrics, Inc.



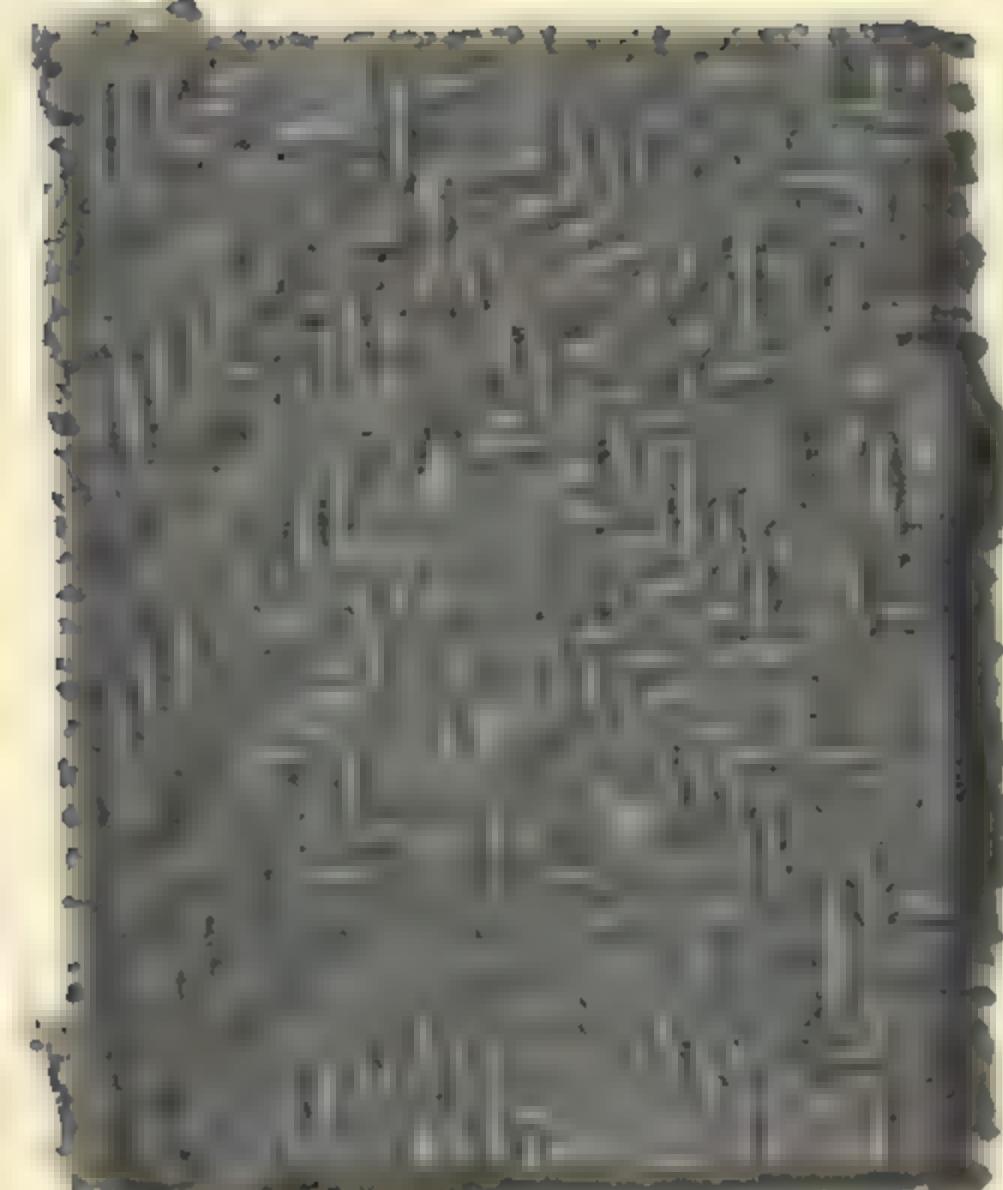
Sheer hopsacking dress fabric with contrasting coloured nub. Hockanum fabric, J. P. Stevens.



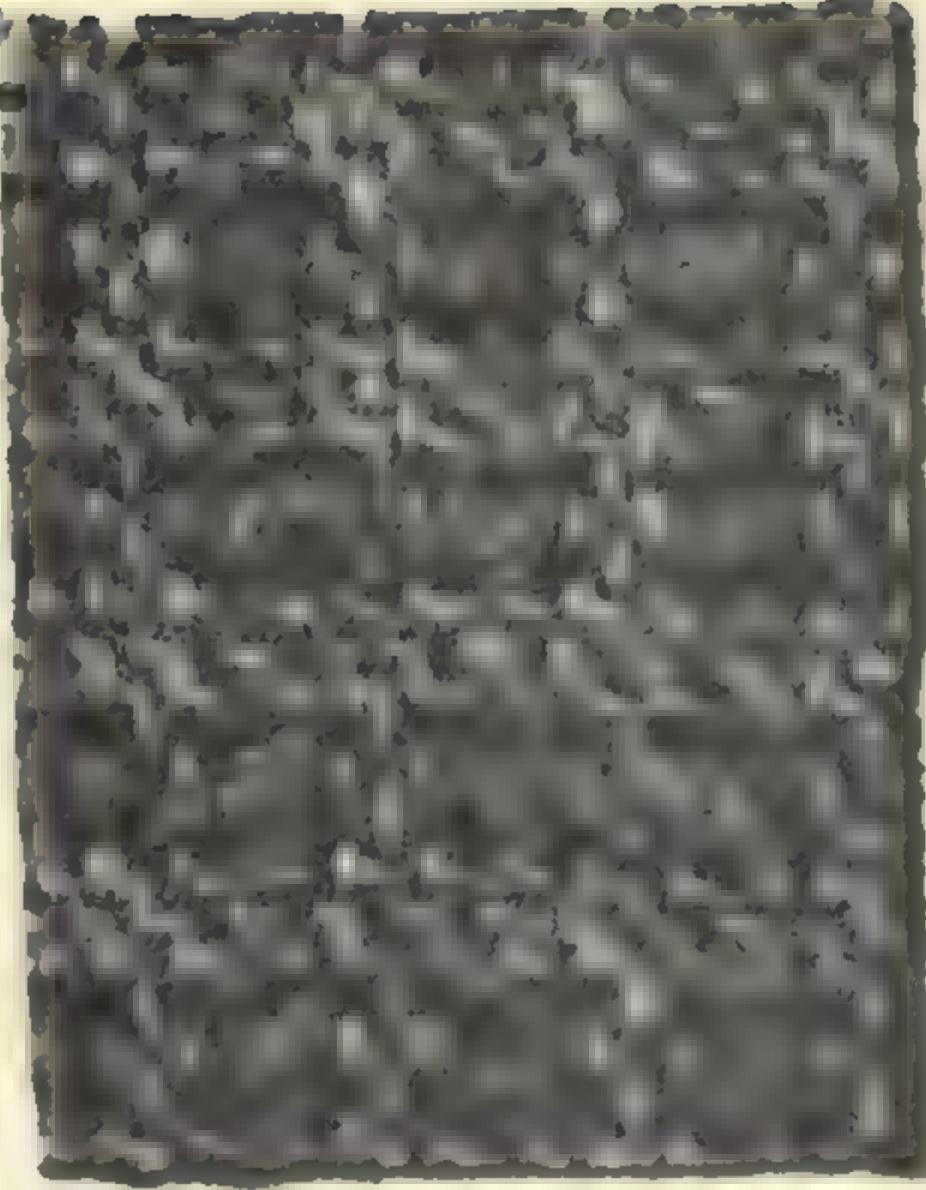
Basket-weave woollen dress fabric. Nubs give all-over pebbly surface. Botany Worsted Mills.



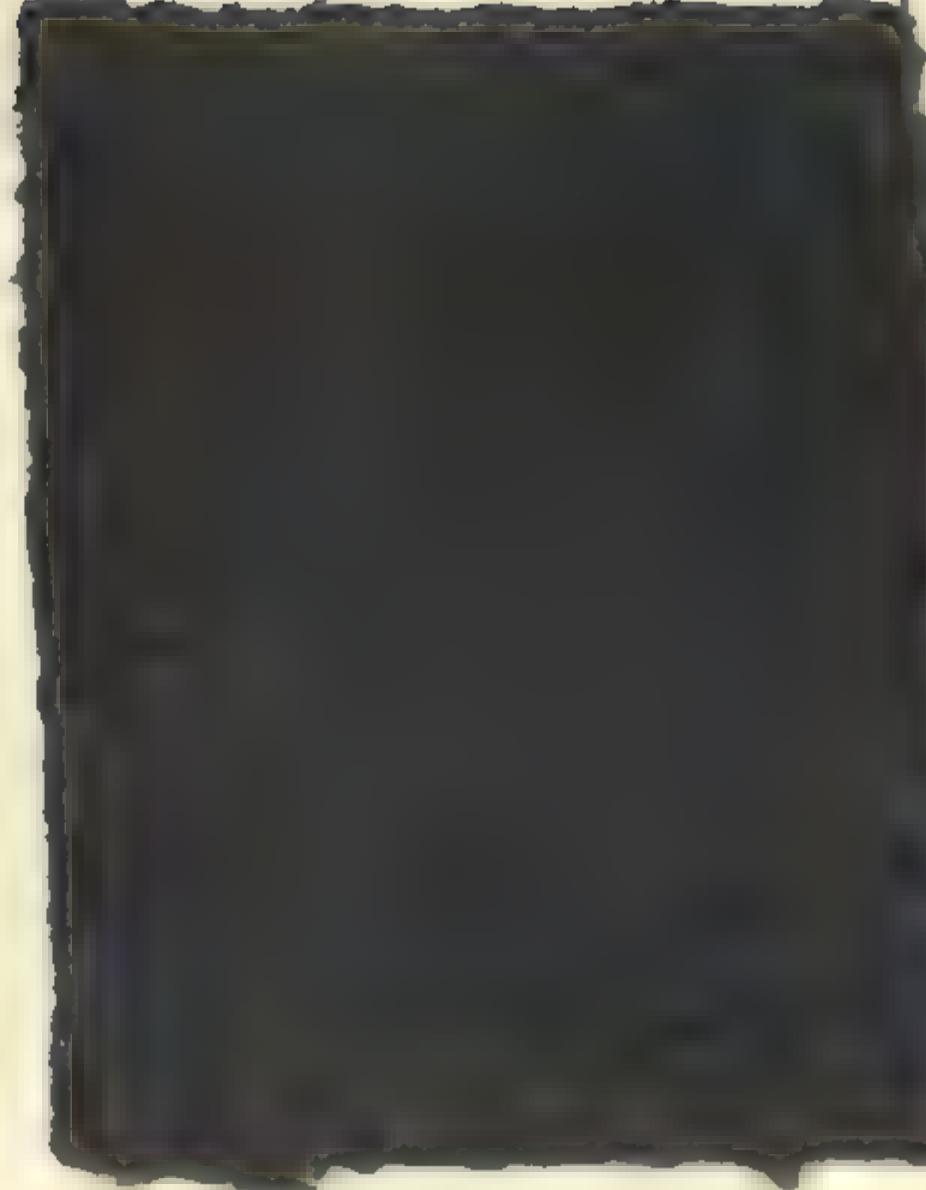
Nubbed rabbit hair tweed dress fabric in exceptionally good colours. A. D. Juilliard & Co.



Nubby monotone tweed in novelty weave, chevron effect. Tapestry pink. Strong Hewat & Co.



A hard-finished tweed suiting with broken plaid pattern. Fabric from Folkard & Lawrence.



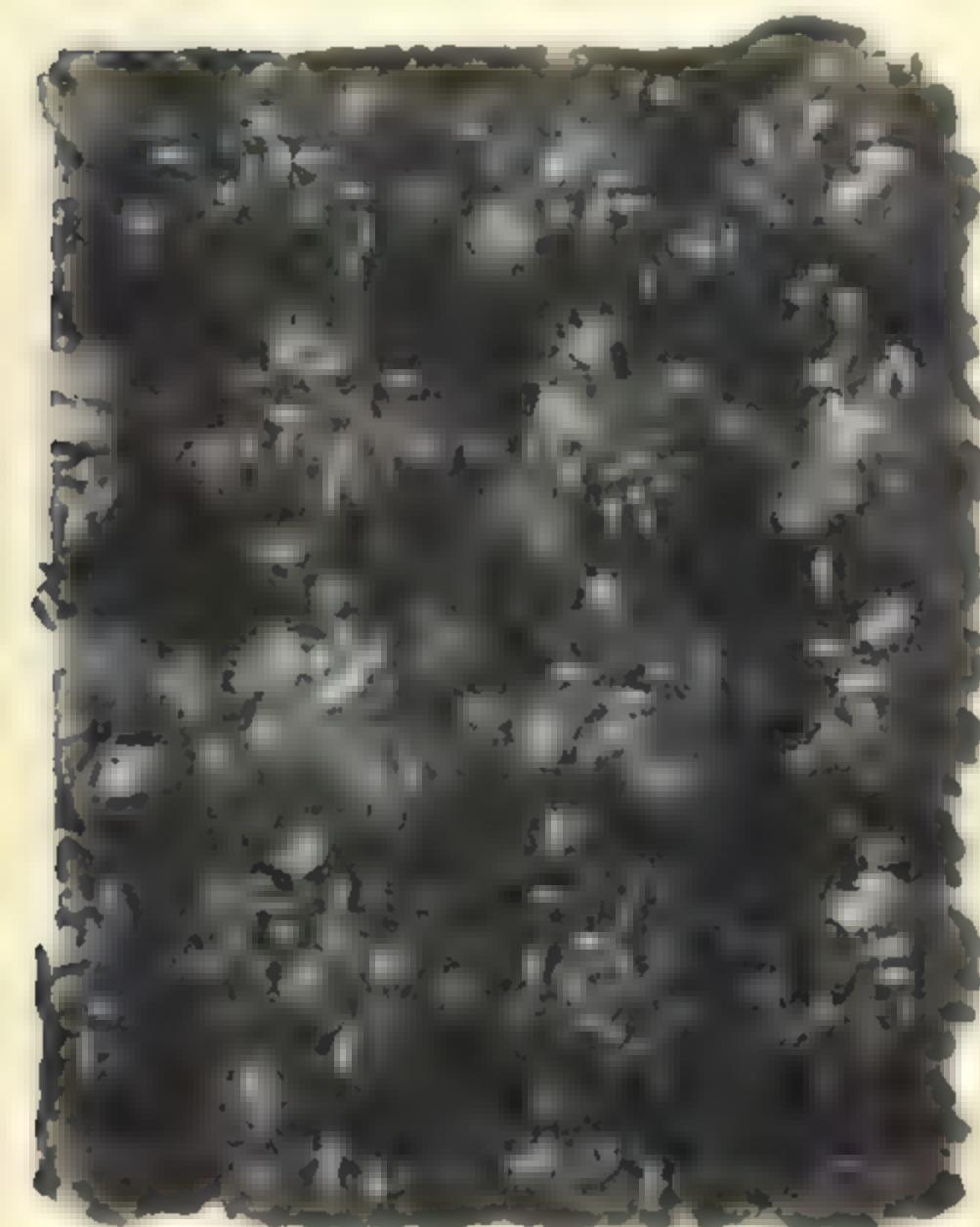
A granular crêpe suiting and coating fabric, compact and clinging. Forstmann Woolens.



Soft angora suiting with narrow broken diagonal. Important natural colour. Stroock & Co.



Bright looped yarns against a dull background for deep, rich coating. Forstmann Woolens.



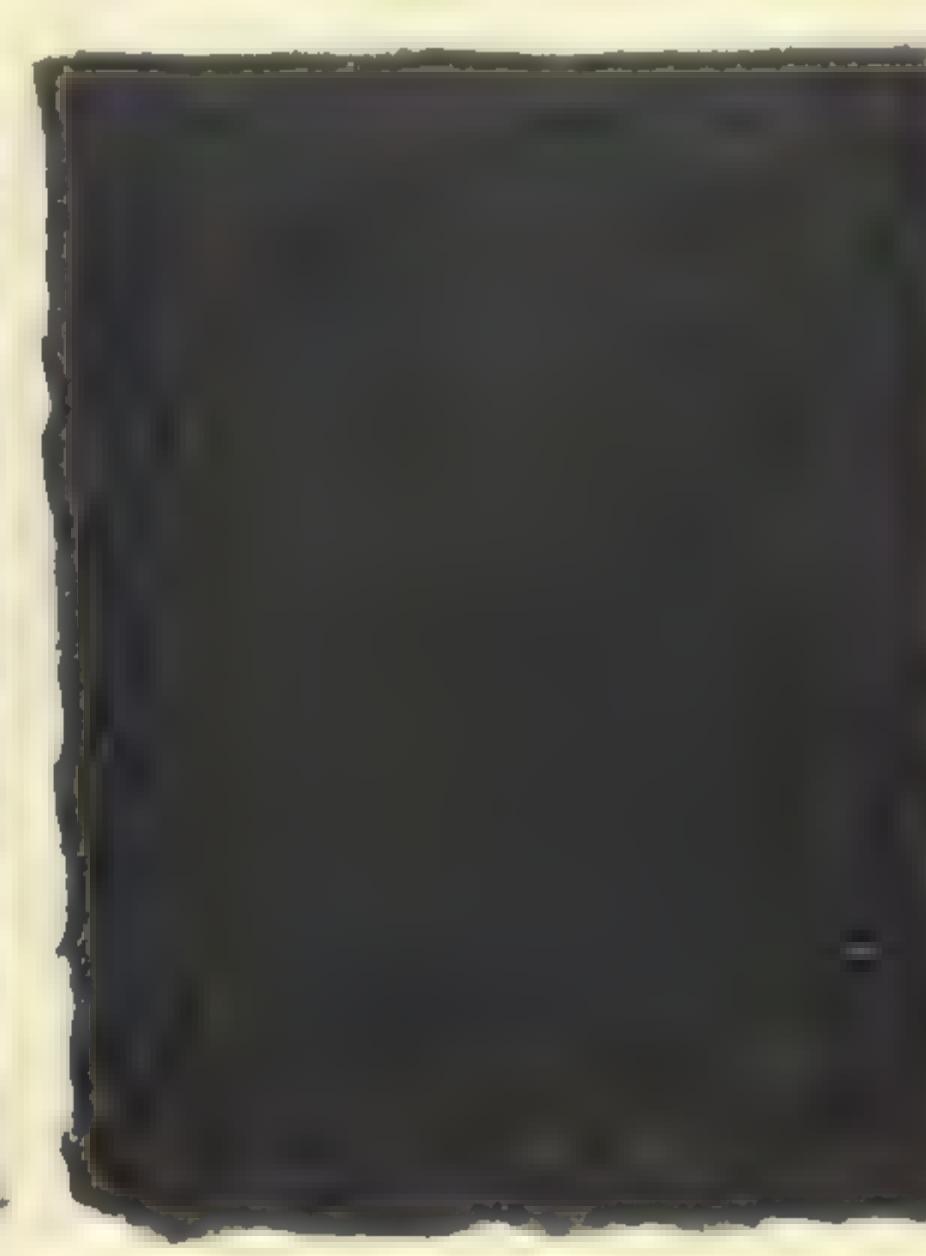
Checked, rough woollen coating in brown and natural. Looped mohair nub. B. M. Kaufman.



Medium-weight coating with all-over pebbly surface interest. From Botany Worsted Mills.



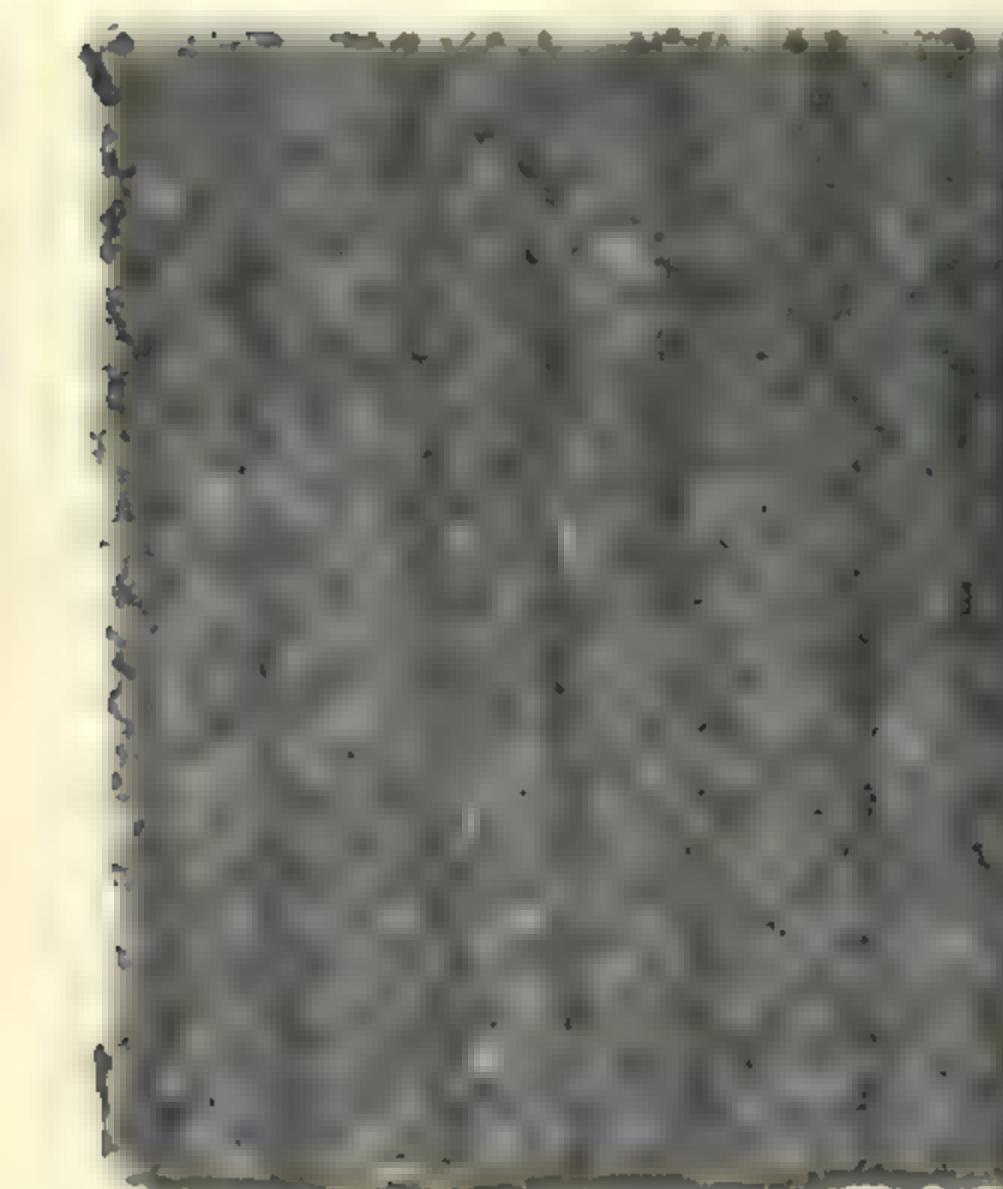
Yarn-dyed Shetland, bold plaid companion suiting. Green over wine. Hockanum, J. P. Stevens.



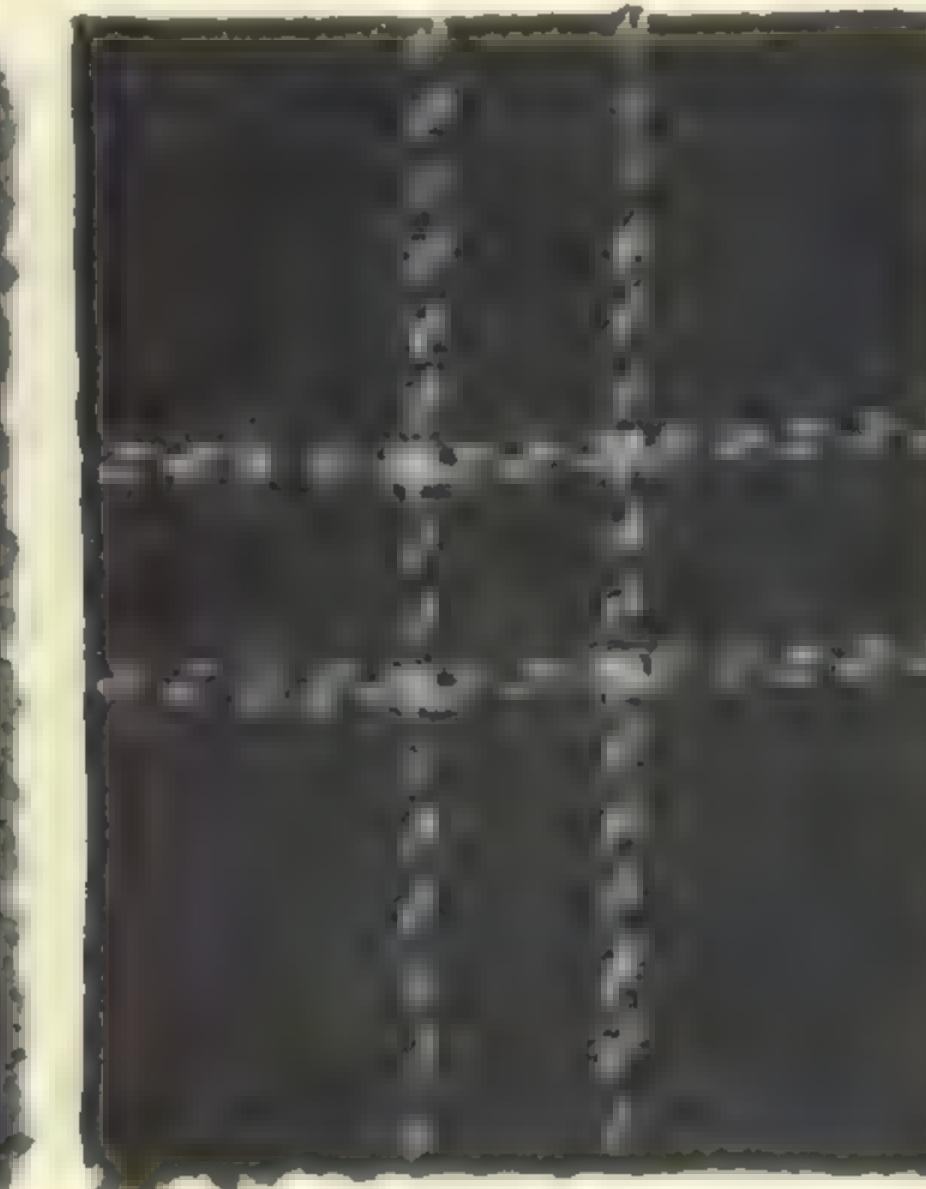
Monotone Shetland suiting with added kemp. Faulkner & Colony fabric from C. H. Schmidt & Co.



Tweed coating, vertical stripes of varying widths. An Aladdin fabric from C. H. Schmidt & Co.



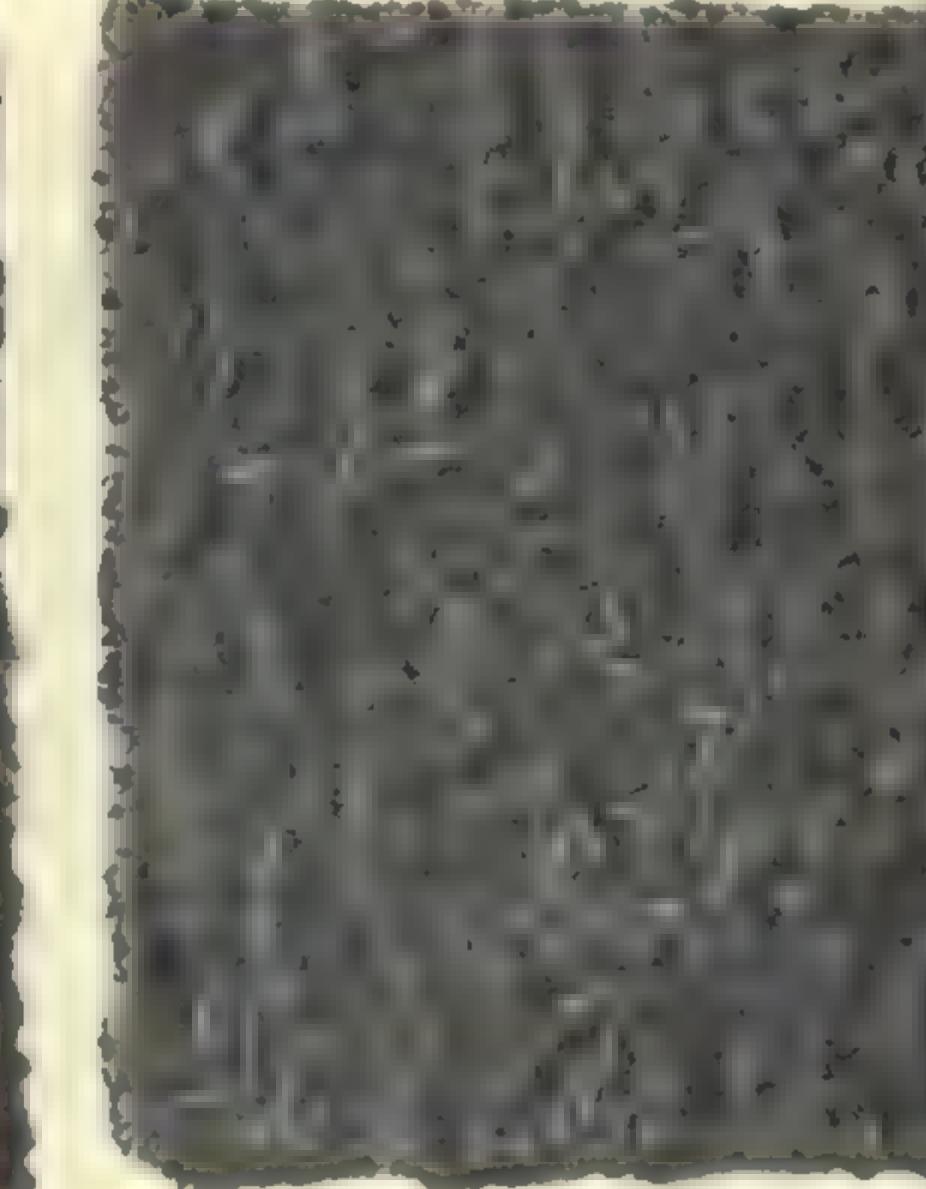
Soft fleece with narrow vertical stripes. A Warren Woolen Co. fabric from C. H. Schmidt & Co.



Authentic Scott Hunting plaid. Fieldcrest woollen suiting. Marshall Field Mfg. Division.



Striped diagonal woollen coating in autumn shades. Confined to J. S. Finger. Kenwood Mills.



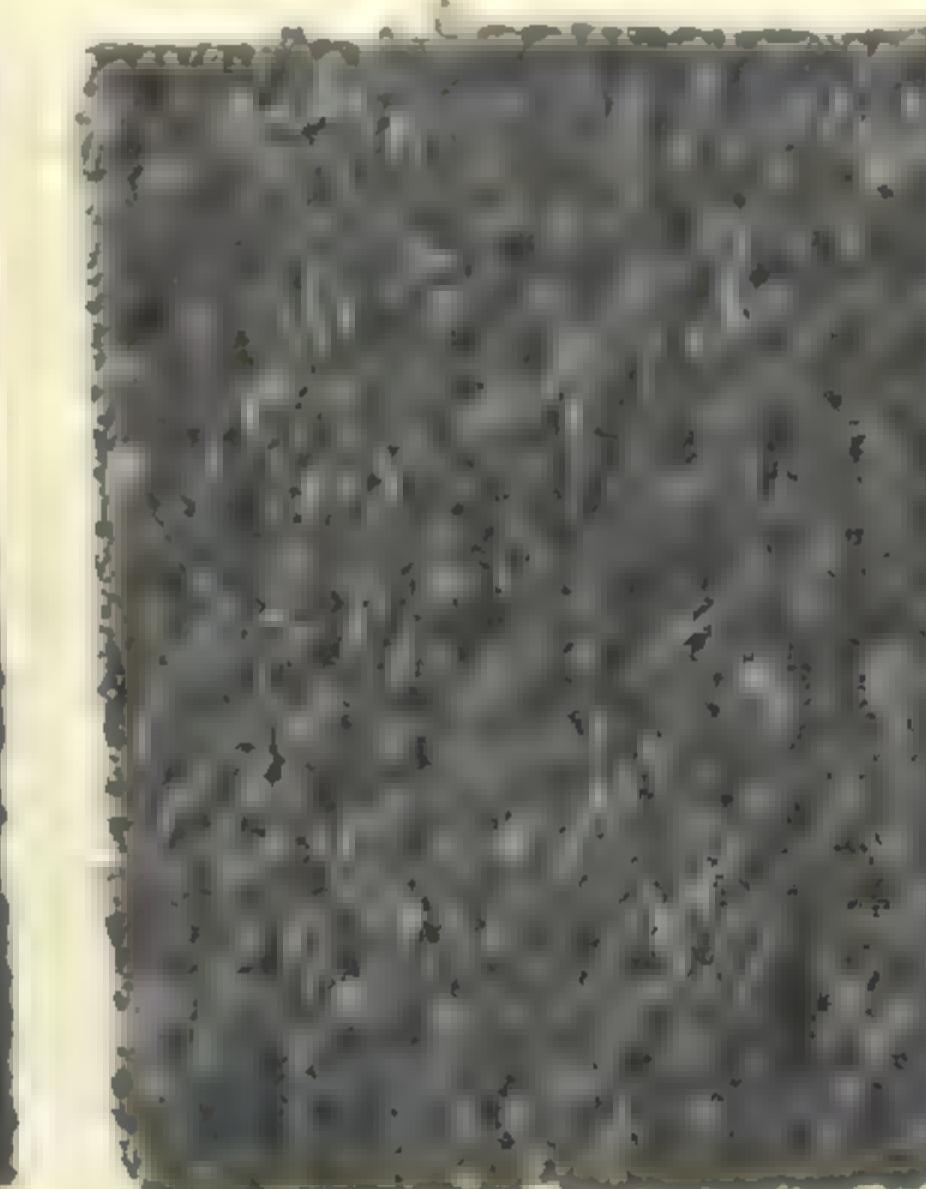
Nubbed suiting in natural mixture. Double twist forming a bouclé. American Woolen Co.



Broken over-plaid with narrow diagonal and nubs. Softened colours. From A. D. Juilliard & Co.



Novelty suède—the kid mohair warp appearing at intervals in shiny polka-dots. Pacific Mills.



Beige bouclé haircloth with kemp and contrasting coloured flecks. From Deering Milliken.



Companion suiting and coating group: diagonal, plain and checked. Strong Hewat & Co.



Soft brown rabbit hair mixture with colourful nubby stripings. From John Walther Fabrics, Inc.



Outstanding new Bedford cord ski cloth, shown in an excellent medium-grey. From Pacific Mills.

AUTUMN DRESS FABRICS



- 1 Modern version of old-fashioned alpaca in Celanese and silk. Stunzi Sons Silk Co.
- 2 Novelty striped alpaca in a combination of Celanese and silk. Stehli & Co., Inc.
- 3 A dull crépon with rough bark surface in Celanese. Celanese Corp. of America.
- 4 Pure silk, double-face satin flecked with close indefinite slubs. Onondaga Silk Co.
- 5 Gold sheet metal of varying stripes in Enka Rayon and tinsel. Cortille Fabrics, Inc.
- 6 Fine, Duchess-type satin of Seraceta in a medium weight. Bloomsburg Silk Mill.
- 7 A silk chiffon ground with multi-stripes in Bemberg yarn. Goldenbro Fabrics, Inc.
- 8 Alpaca of Seraceta with a decided faille rib for surface interest. Duplan Silk Corp.

- 9 Heavy jacquard crêpe in DuPont Rayon with pebbly surface. National Fabrics Corp.
- 10 Faille of Enka Rayon and Eastman Acetate, bright slubs and nubs. C. K. Eagle & Co.
- 11 Woolly textured fabric with double stripes in Snia-fiocco mixture. Arthur Beir & Co.
- 12 Homespun-type fabric with slubs, combining Crown Spun Rayon and wool. Lankanau.
- 13 Dull-lustre, heavy sheer crêpe with satin back from the Celanese Corp. of America.
- 14 Poult de Soie, all silk, pure-dye faille taf-feta. From Schwarzenbach, Huber Co.
- 15 Heavy reversible crêpe with indefinite crinkle in Enka Rayon. Wahnetah Silk Co.
- 16 Slub-effect ribs in stripes with a satin back, in DuPont Rayon. Foreman Silks Co.



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17 Woolly crêpe of DuPont Rayon patterned in crinkled stars. Susquehanna Silk Mills.

18 Pure silk crêpe surfaced with tiny, regularly spaced dots. Stunzi Sons Silk Co.

19 Woolly textured Enka Rayon crêpe with broken-check slubs. Wahnetah Silk Co.

20 A soft, luxurious, fifty-inch satin, pure silk, double-faced. From Catoir Silk Co.

21 A broken weave crêpe in Eastman Acetate yarn. Belding, Heminway, Corticelli Co.

22 Heavy slubbed crépon of DuPont Acele and Rayon yarns. American Silk Mills.

23 Snia-ficco Spun Rayon in a serge weave with small woven plaid. Arthur Beir & Co.

24 Fieldcrest fabric in spun rayon and wool with over-plaid. Marshall Field Mfg. Div.

25 Pencil rib on lustrous, satin-back crêpe of DuPont Acele and Rayon. Cheney Bros.

26 Mat heavy sheer crêpe with satin back, in Enka Rayon. Federated Textiles, Inc.

27 Pure silk, metal brocade, striped and patterned with flowers. Rembrandt Fabrics.

28 Dull, crêpey faille in Enka Rayon with glossy slub yarns. From H. R. Mallinson Co.

29 Finely ribbed, soft, drapey bengaline in silk with wool filling. From L. & E. Stirn.

30 A sheer, dry, slubbed Celanese crêpe like a sheer wool. Celanese Corp. of America.

31 A dull-surfaced crêpe ottoman with satin back. From Celanese Corp. of America.

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Fall Trends in Colour and Silhouette

Black will lead for day and evening in every category of fashion. Increasing emphasis is being placed on brown. It is the next in importance and while there is great variation of colour, coffee, mahogany and a lighter spice tan will all be good. More special is a raisin-brown.

Green and wine will both do well. Green has been steadily though not spectacularly increasing. Dark evergreen is prominent. Paris reports almond-green. Of course, there will be greens that lean towards the blue side and others that are yellow in tone. This influence of another colour is true of wine also, those that are blue in cast and those that are red, and still others that are brownish, such as dregs of wine.

Rust also has its variations, a yellow-rust, a more subdued one that is tinged with brown, and an orange-rust that looks the newest.

Both grey and beige in woollens will have their place. Natural, creamy oatmeal tones are refreshing and unusual for fall.

There is an interesting off-blue like slate, that goes as happily with brown as it does with black. Medium blues with greyed cast are important. Another special colour that should be interestingly used here is a mixed yellow, Schiaparelli's Sweet Potato. This, too, is an excellent combination colour.

For evening, fabrics will be elegant and luxurious. Many materials will be woven or printed with gold, and, to a lesser degree, silver. While black and white will lead, the colour gamut is wide. Off-shades, both brilliant and subdued, will be used. Colours in some fabrics will be subtly changeable.

Fall trends from the Mid-Season Collections and the evolution of last season's high fashions are the basis for these silhouette predictions. The new dress silhouettes introduced at the Openings emphasize the bodice. While skirts come in for a certain amount of change and new treatment, it is primarily the top of the dress on which the greatest amount of attention has been concentrated. Bust and waist-line are highly important.

The two strongest trends from the Mid-Seasons, seemingly slated for fall, are the corselet influence and the draped bodice. Interpretations of these silhouettes are found in both daytime and evening dresses. With the wide girdle and sashes used by many couturiers, corselet bodices evidence a feeling toward a lowered waist-line. The same idea is found in the swathed *moyen-âge* silhouette in dinner-dresses with fitted but undefined waist-line and emphasis placed on the hips. The draped bodice, on the other hand, inclines toward a raised waist-line focusing on the bust, particularly in dresses of Empire persuasion.

As for skirts in these types, the tightly-fitting girdles and corselets for evening surmount a very full, swirling skirt. For daytime, the skirt is narrow with the suggestion of a flare. Draping, daytime and evening, is accompanied by slim skirts, sometimes bias, or draped, front, side or back. The *moyen-âge* skirt has a soft fulness falling from the hip-line. The general feeling is one of slimness.





Due to its wide acceptance and becoming youthfulness, the daytime dress in princesse silhouette, fitted and flared, undoubtedly will continue, but with less sweep to the skirt. We will also see fabric and colour contrast as applied, for example, in yokes, waist-line insertions and panels. Daytime shoulders are squared and smooth. Sleeves are simple, sometimes loose, sometimes bell-shaped. Skirt lengths for daytime will vary slightly, shorter for flared skirts than for straight. Fourteen inches from the floor is the average for a tall woman.

The uneven evening hem-line à la 1929 was shown by a number of couturiers. For several seasons, an attempt has been made to decisively shorten evening dresses. The new interpretations, particularly the up-in-front, down-in-back version, may announce a definite trend. The transparent hem-line, with the same shortening end in view, is a conservative approach and may be more generally accepted. These are high fashions which may develop and should be watched.

The short dance frock, endorsed again in the last Openings, gives evidence of continuing. Formula: tight bodice, full skirt, either peasant or ballerina in inspiration. The street-length dinner-suits, featured by many houses, neat in outline but rich in fabric, embroidered, sequined or trimmed with lamé, are a practical definition of short skirts for formal wear. Designed for dining at the Paris Exposition and "Don't Dress" occasions, they are "naturals" for town-dwellers.

The long dinner-suit carries on as an important type. Its newest translation is the "Merry Widow" or 1900 silhouette launched by Schiaparelli, form-fitting with shirred treatment, worn with the large picture hats of the period. Though confined to evening clothes at the moment, the "Merry Widow" silhouette may extend its sphere to influence daytime clothes, specifically the formal afternoon dress that has come back into its own. It has promotional possibilities and enough real wearability to find acceptance among smart, fashion-conscious women.

A carry-over fashion, refurbished with new ideas, is the evening gown with tiny puffed sleeves or sleeve effect, rather off-the-shoulder in Second Empire spirit, with skin-tight bodice and bouffant skirt. The slinky gown, moulded to the knees and thence flaring, we believe will also continue because of its adaptability to a variety of figures.

The latest development in coats noted in the Openings is the silhouette slimly fitting in front and loose in back, with bias flare or inverted box-pleats from the shoulder. These coats are sometimes collarless. A few couturiers showed belted, box-pleated or unpressed pleated backs in fitted coats. Continuing fashions indicated by their firm position last season include the princesse coat; the boxy coat in all lengths, preeminently in short hip-length; the reefer and the collarless, fitted coat. Watch the collarless motif in all untrimmed coats. Flared skirts in all cases are straighter. Shoulders are boxed; sleeves, plain and unexaggerated.

The newest suit silhouettes from the Openings are the short box-jackets buttoning at the neck-line and the pencil slim, single-breasted, finger-tip jacket. In the suit picture, as in coats, the squared-off, boxy theme predominates. High buttoning gives them an "Autumn 1937" look. From every indication these will be fall continuities: the fitted collarless tweed suit; the suit with brief, fitted jacket and the long, fitted coat-suit that is really a coat with a matching skirt.



New Autumn Shoes

Opera pumps and variations very important

High cuts often lowered at the sides

Leather contrasts frequent

Self-colour or contrasting stitchings continue

Greater simplification of trimmings

Pipings contrast in texture or colour

Soft dressmaker details important



Suit Shoes

Top left. Excellent classic Oxford of tan calf with moderate built-up leather heel. Good walking shoe to wear with sturdy tweeds. Stetson.

Top right. Peasant inspiration continues. Reverse calf, three rows of coloured stitching matching narrow pipings that bisect the vamp. Arnold.



Lower left. Made in tan calf or reversed calf. Low solid leather heel, thong lacing ties through plain tongue. From Zuckerman & Garside.

Lower right. Bucko step-in, outlined with rows of white saddle-stitching. Note tab at the back. For strictly tailored suits. Grossman Shoes Inc.

Asymmetric Treatment

Top left. Suède step-in, high cut front, pleated at one side to show a matching kid facing. For formal daytime wear. From Laird Schober.

Lower left. Strikingly simple is this suède step-in, piped with matching patent leather, and gracefully cut at one side. Zuckerman & Garside.

Top right. Side-lace Oxford of suède with matching patent leather piping and heel. Very becoming with dressy street or afternoon costumes. Delman.

Lower right. An afternoon pump of Colonial derivation effectively combines suède and patent leather, a good alliance. From Andrew Geller.



High Cuts

Top left. Beautifully proportioned high-tongue afternoon pump of black suède with a simple grosgrain bow its only decoration. From Newton Elkin.

Lower left. A glove fitting, svelte afternoon Oxford of black suède with slight D'Orsay cut at the sides, piped with black kid. From Lo Presti.

Top right. Two-colour formal suède step-in that stands away from the instep in a new and perhaps prophetic silhouette. From I. Miller & Sons, Inc.

Lower right. Tongue pump cut high over the instep in smooth sleek lines combining suède and patent leather for afternoon wear. From Weinstein.



Pumps

Top left. Walled last, moccasin pump of black suède with pipings of patent leather, soft suède bow at throat, moderate heel for street wear. Delman.

Lower left. Wine suède pump with self-colour stitching. New throat-line open down the center is particularly flattering to the instep. Lo Presti.

Top right. For early selling a pump of suède with soft perforated vamp to wear after summer sandals. Pretty rolled tongue. From Palter Deliso.

Lower right. All suède or with patent leather quarter and heel. Again the softened flattering throat-line achieved by a folded tongue. I. Miller.



Straps

Top left. A Customcraft afternoon shoe of suède for early selling. Soft perforated vamp, crossed, moderately high cut straps. Schwartz & Benjamin.

Lower left. Town or country walking shoe. Low built-up leather heel, tan English calf shoe with self-colour stitching. Arnold Shoe Company.

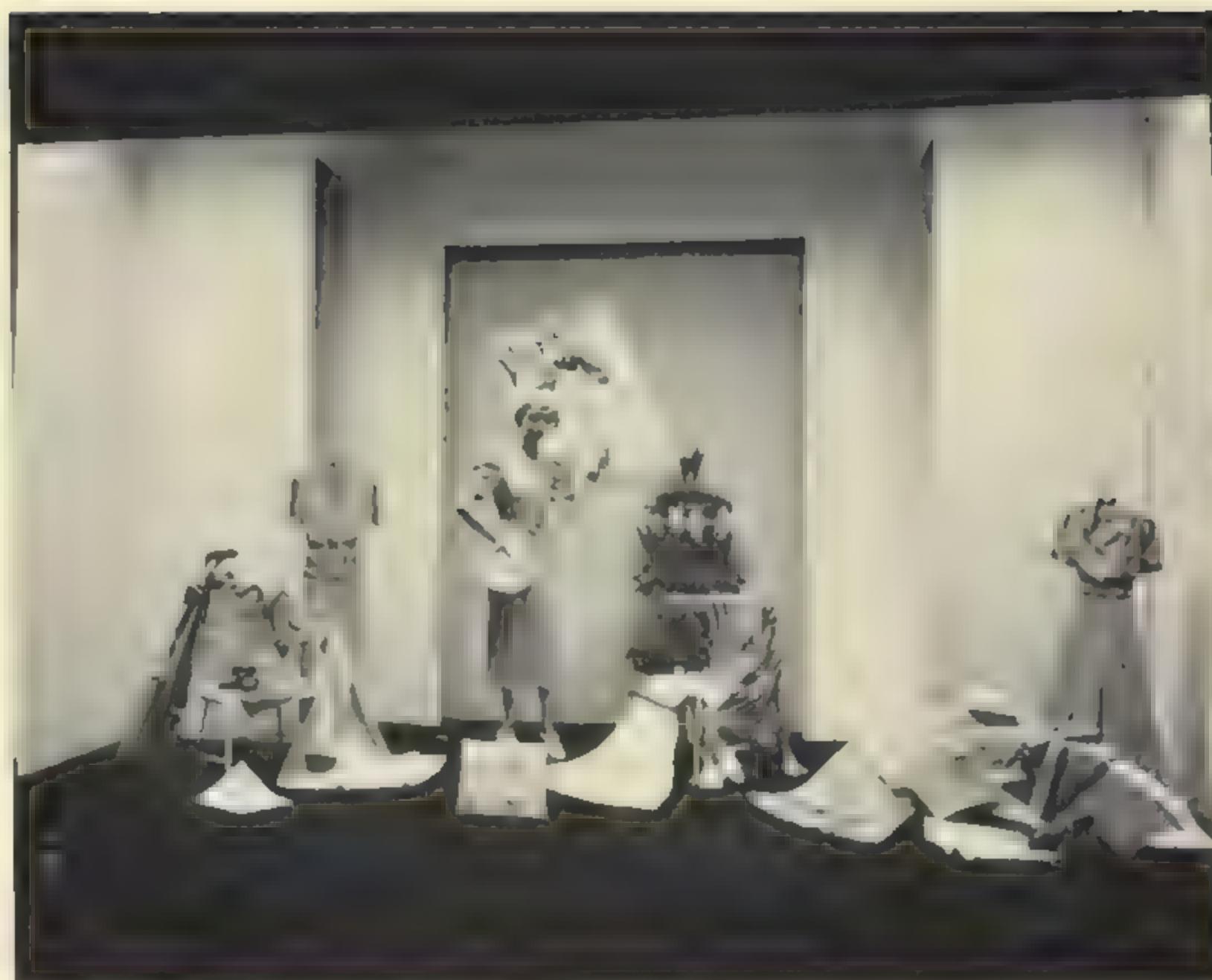
Top right. A new version of the T-strap for afternoon, dark brown suède with tan calf for the heel, straps, and effective trimming. La Valle, Inc.

Lower right. Afternoon shoe of black suède trimmed with black stitching. It has wrap-around crossed straps and open shank. From Andrew Geller.





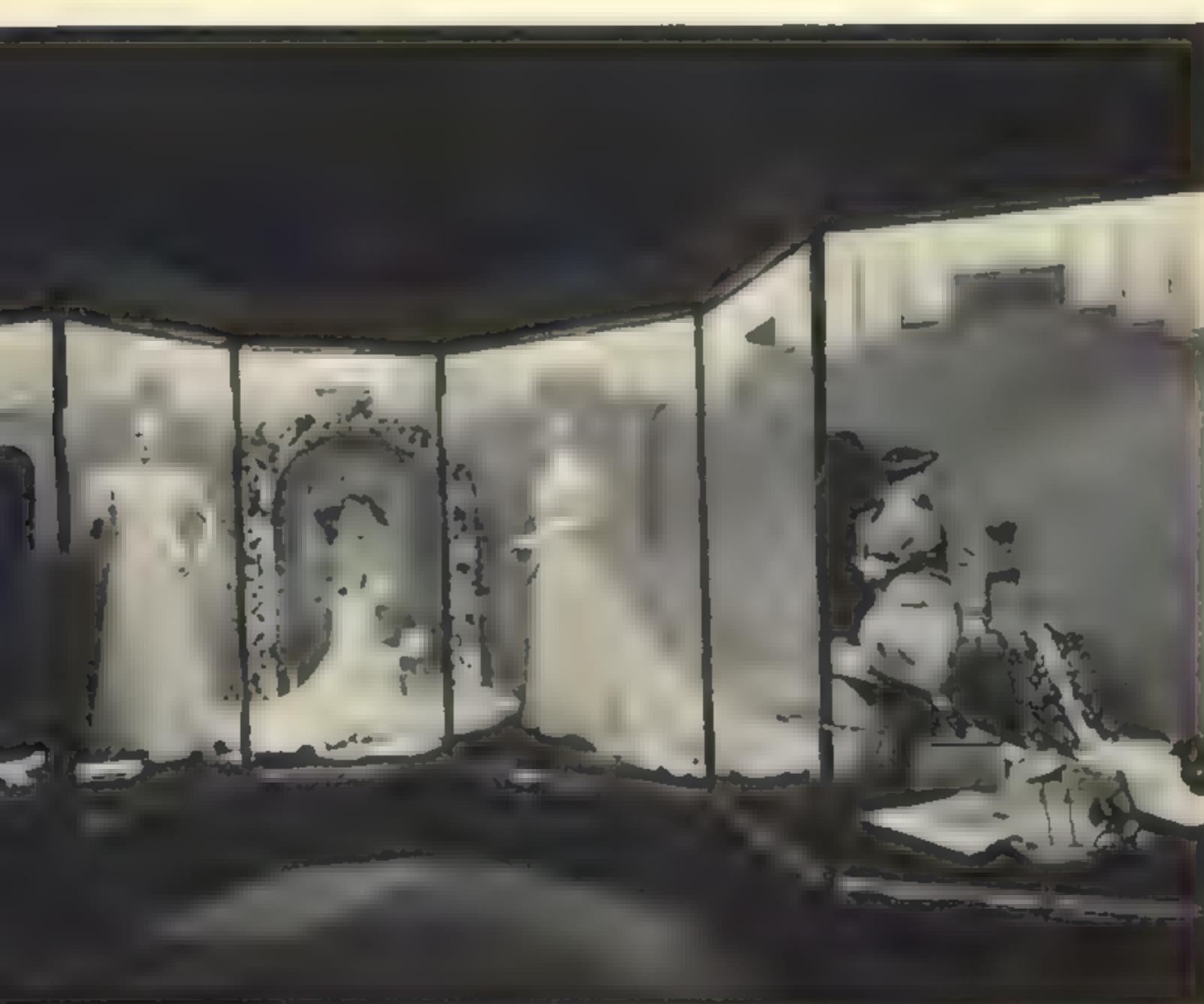
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NEIMAN-MARCUS CO., DALLAS



GLADDING'S, PROVIDENCE



GLADDING'S, PROVIDENCE

Vogue's bridal windows



CARSON PIRIE SCOTT & CO., CHICAGO

The April 15th Vogue was the Bridal Issue and it was so full of promotion ideas that we wrote stores all over the country telling them in advance what was coming, so they could plan windows. Each store developed this bridal theme in its own way. You will see from the photographs reproduced on these pages the individuality and variety that each store achieved. We wish we had space to show all the excellent pictures we received. Several stores had more than one Vogue Bridal Window. Carson Pirie Scott had four, Gladding's had two. Of course colour enlargements of the Vogue cover were a part of each display, and in some cases the stores used quotations from the April 15th editorial pages.



THE HIGBEE CO., CLEVELAND



THE DALTON CO., INC., BATON ROUGE



MILLER'S, KNOXVILLE



THE T. EATON CO., LTD., TORONTO



THE WM. HENGERER CO., BUFFALO



BONWIT TELLER & CO., PHILADELPHIA

Magnetic Attraction of "Vogue Says" Cards

"Vogue Says" cards have a strong drawing power. Now, especially, with summer doing its worst, you need them in your windows to help attract customers into the store in spite of the heat. Display them, too, in your departments to give fresh energy and accelerate the fashion-consciousness of both customer and salesperson. "Vogue Says" quotations in *heavy* type are free to retailers. Write to Vogue's Merchandising Service, 420 Lexington Avenue, New York City.

FREE TO RETAILERS:

Vogue says: "Frost your appearance with sugar-white accessories."

Vogue says: "Keep cool under half a hat."

Vogue says: "Wear non-wilting cotton as a heat-preventive."

Vogue says: "Escape the heat by wearing three-ounce girdles."

ADDITIONAL QUOTATIONS

DRESSES:

Vogue says: "Turn out crisp and unwilted in gleaming linen."

Vogue says: "Black with white is perfect for sightseeing."

Vogue says: "Silk jersey takes smoothly to packing."

Vogue says: "Spring-board into summer in cool alpaca."

Vogue says: "White at night, white for day."

Vogue says: "For Sunday lunch in the country wear a sharkskin suit."

Vogue says: "For city wear, a town incarnation of the shirt-waist classic."

Vogue says: "Be romantic in a fragile evening dress of sheer crêpe."

Vogue says: "Hurdle high temperatures with city-slick dresses."

SPORTSWEAR:

Vogue says: "After a dip slide into slacks."

Vogue says: "Slick foam-white shorts of sharkskin are cool."

Vogue says: "Printed piqué beach coats look casual."

Vogue says: "Sprawl in the sun in a cotton play-suit."

MILLINERY:

Vogue says: "For restaurant dining wear a minute flower-covered hat."

Vogue says: "Wear sun-shading hats for the next ninety days."

Vogue says: "Paris still favours bonnets tied under the chin."

Vogue says: "Everyone wears ribbon toques in Paris."

ACCESSORIES:

Vogue says: "Black plus white accessories."

Vogue says: "Spill icing-white fittings out of your bag."

Vogue says: "Belts, inches wide, point out tiny waists."

Vogue says: "Wear for sports a white linen waistcoat cut like a man's."

Vogue says: "Wear white with white accessories—not a smidg of colour anywhere."

Vogue says: "White porcelain jewellery is cool to the touch and cool to the eye."

JULY 15

Corset, Shoe and Fabric buyers will find the July 15 Trade Edition brimful of information and ideas. We took an artist into the corset market where we saw new models being made. We show you the highlights you may expect to see when you come to New York for Corset Week beginning July 19. In addition we show two pages of shoes and tell the latest story on Autumn velvets.



ENGINEER AND ARTIST

for your home

Ideas and suggestions for new beauty and comfort in your home . . . expert information and advice about practical methods of achievement . . . this is what the two-fold editorial genius of *House & Garden* offers.

AS ARTIST, *House & Garden* gives you, in every issue, photographs and plans of distinguished houses—gracious interiors—beautiful gardens and plants. They cover a wide range of style and size and cost . . . but even the slightest detail is marked by *House & Garden*'s invariable standard of taste. And so, when you are choosing even the smallest item for your home—a lamp, a curtain, a tulip bulb—you will find these pages a delight and inspiration.

AS ENGINEER, *House & Garden* is an invaluable consultant who will save you from many a costly error—suggest many a better way or means of doing. It gives you technical information concerning insulation, air conditioning, structural materials, new methods of building economy . . . written by unfoolable experts. It shows you how to buy interior furnishings for lasting value. It tells you about drainage and soil requirements for your garden.

If you are planning an expenditure—large or small—for your home, make *House & Garden* your first investment for success! You'll find it on your newsstand for only 35c—or \$3 a year by subscription.

HOUSE & GARDEN

A Condé Nast Publication

**Swimming is the favorite sport
of this vivid Park Avenue matron**

*Mrs. Ogden Hammond, Jr.
aboard S.S. Conte di Savoia*

YOUNG Mrs. Hammond, daughter-in-law of the former Ambassador to Spain, is an international figure in the world of society. She was educated in Rome. Made her débüt in New York. She is an enthusiastic traveler and swimmer. As she herself remarked, when photographed (right) at the Conte di Savoia pool: "I'm on board my favorite liner; I'm enjoying my favorite sport; I'm smoking my favorite cigarette—a Camel! So I'm happy; Camel's delicate flavor always tastes good, but especially so after a swim. Camels give my energy a cheering lift!"



Good digestion at sea too! Clear-skinned, radiant, Mrs. Ogden Hammond is a vision of charm and well-being. "Camels certainly help digestion," she says, adding, "I've smoked Camels for six years now, and they never get on my nerves." Throughout the dining rooms of the Conte di Savoia, Camels are much in evidence. Smoking Camels speeds the natural flow of digestive fluids—alkaline digestive fluids—so indispensable to mealtime comfort!

COSTLIER TOBACCOS—Camels are made from finer, MORE EXPENSIVE TOBACCOS...Turkish and Domestic...than any other popular brand



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also prefer
Camel's mild, delicate taste:*

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MRS. NICHOLAS BIDDLE, Philadelphia
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MRS. THOMAS M. CARNEGIE, JR., New York
MRS. J. GARDNER COOLIDGE 2nd, Boston
MRS. ANTHONY J. DREXEL 3rd, Philadelphia
MRS. CHISWELL DABNEY LANGHORNE, Virginia
MRS. JASPER MORGAN, New York
MRS. NICHOLAS G. PENNIMAN III, Baltimore
MRS. JOHN W. ROCKEFELLER, JR., New York
MRS. RUFUS PAINE SPALDING III, Pasadena
MRS. LOUIS SWIFT, JR., Chicago

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